

MODERN LANGUAGE NOTES.

Baltimore, December, 1894.

A NOTE ON RECENT BRITICISMS.

In a little paper published in *Harper's Magazine* for July 1891 and since reprinted in a volume of the series called "Harper's American Essayists," I ventured to draw attention to the fact that variations from standard English were frequent enough in Great Britain itself, as frequent perhaps as they were in the United States; and I expressed a belief that these Briticisms are as worthy of collection and classification as are the corresponding Americanisms.

While our language was spoken only in a few small islands off the coast of Europe it was advantageous that the pronunciation and vocabulary and syntax of the inhabitants of the chief town of the largest of those islands should in time prevail over the modes of speech of the other inhabitants of that island. But with the present enormous expansion of the English-speaking peoples in all of the four quarters of the world, the acceptance of the standard of London is no longer advantageous. And the speech of England itself, in so far as it may tend to depart from the wholesome traditions of our language, is to be recorded as exceptional, just as though the departure from the norm had taken place in Australia or Canada or the United States. In other words, the time is ripe for some scholar to enrich our shelf of books of reference with a "Dictionary of Briticisms," a work which could easily be made more useful than any existing "Dictionary of Americanisms."

For such a "Dictionary of Briticisms" there is an abundance of material already collected in the various publications of the learned societies devoted to linguistic research. Much may also be gleaned by a careful reading of the current British books and journals; and it is to be hoped that some devoted student will begin shortly the collection of these more recent Briticisms, that they may be studied scientifically and that we may be able to estimate the present tendency of British speech to diverge from standard English. From the hostility with which my little paper on "Amer-

icanisms and Briticisms" was received in England by certain newspaper critics, I am led to doubt whether one can hope to find an inhabitant of Great Britain ready and competent to undertake this important task. Sooner or later, no doubt, some scholar, not blinded by hereditary prejudice, some young American or German philologist, will feel the fascination of the problem and will set himself resolutely to the collection of materials for its solution.

In the mean while I have jotted down here a few scattered Briticisms which have come under my notice since my original paper was prepared in 1891. They are insignificant in themselves and unimportant, and I have strung them together now only in the hope of drawing the attention of some more competent collector to the subject.

DEPENDABLE. In the instalment of Mr. James Payn's reminiscences printed in the *Cornhill Magazine* for August 1894, there is this sentence:—"I doubt if there has been any more *dependable* contributor as regards punctuation since the art of printing was invented."

ESSAYETTES. In the table of contents of the *Fortnightly Review* for July 1892 is to be seen this entry, "Three *Essayettes*. By Coventry Patmore." It is to be noted that this is a wholly gratuitous appending of a French diminutive to an English word, for in French itself *essayette* is absolutely unknown.

EVANESCING. In his volume of 'Appreciations, with an Essay on Style,' the late Walter Pater has given us an example of English not easily written and not easily read, but to be explained, perhaps, by his declaration that "to really strenuous minds there is a pleasurable stimulus in the challenge for a continuous effort on their part to be rewarded by a secure and more intimate grasp of the author's sense." Not only is Mr. Pater's rhetoric puzzling at times, but his vocabulary is not purified as by fire. There are those who have called *evidenced* an Americanism; it can be discovered here in Mr. Pater's pages. *Evanescing* is to be found on p. 65. Mr. Pater permitted himself also to use (only in a note, it is true) the pseudo-French *double entendre*. It is, however,

a pleasure to see how vigorously Mr. Pater set forth the true theory that the scholar should not be the pedant of the past nor the bondman of barbarous survivals:

"Pure Saxon monosyllables, close to us as touch and sight, he will intermix readily with those long, savorsome Latin words, rich in 'second intention.' In this late day certainly, no critical process can be conducted reasonably without eclecticism. Of such eclecticism we have a justifying example in one of the first poets of our time. How illustrative of monosyllabic effect, of sonorous Latin, of the phraseology of science, of metaphysic, of colloquialism even, are the writings of Tennyson; yet with what a fine fastidious scholarship throughout" (p. 13).

GAUCHELY. In one of the earlier chapters of Miss Rhoda Broughton's novel, "A Widower Indeed," (on p. 36 of the Tauchnitz edition), there is this paragraph:—

At the sound of his voice Susan has involuntarily—for she is certainly quite unconscious of doing anything that she need be ashamed of—raised her bending figure, and removed her fingers from their contact with Edward's black coat. "I knew that I should be in the way!" she says to him self-reproachfully; then to the Undergraduate, "Pray do not go away! pray come in! I am going myself at once." He enters *gauchely*, for he is a cub, squinting inquisitively at her from under his eyelids as she passes quickly out, throwing to her brother-in-law the parting words, "I shall look in at 107 in the course of the afternoon, and we shall see you at dinner?"

HYDROS. During the summer of 1894 the *Daily News* of London habitually headed one of its advertising columns thus:

Hotels, *Hydros*, &c.

The advertisement in the column below revealed the fact that *hydro* was an abbreviation of *hydropathic*. Two of these advertisements are as follows:—

BLACKPOOL.—Imperial *Hydropathic* Hotel, Claremont Park. Magnificent situation facing Irish Sea. 200 Rooms. Terms, 7s. per day.

BUXTON. The Peak Thermal Establishment. The best *Hydro* in district. Mineral water and other baths. Magnificent public rooms. Table d'hôte (separate tables). Mrs. MACGREGOR, Manageress.

LEADER'D. The British custom of calling a brief editorial article a *leaderette* has already been recorded. The *Outlook* of New York recently credited to the *Review of the Churches* of London:

"—the worst specimen of a barbarous novelty in phraseology we have lately seen. Wishing to say that a convention had been honored by the Jupiter of the English press with a leading editorial, it proclaims in headline type—'Leader'd by the *Times*!'"

I give this here on the authority of the *Outlook*, as it has not yet been my good fortune to see the *Review of the Churches*.

MAISONNETTES. A frequent advertisement in the London newspapers during the summer of 1894 was that of "The *Maisonnettes* Hotel" in DeVere Gardens, Kensington.

ROTTEN. All Americans who are thrown into contact with the younger generation of Britons must have noticed with disapproval an increasing tendency to pervert from their primitive meaning certain words containing malodorous suggestions. In the mouths of young Londoners now-a-days *stinking*, *filthy*, and *rotten* are frequently to be heard merely as strong expressions of disapproval and without reference to the real meaning of the words. Thus the phrases, "He's a *rotten* bad actor" and "It is a *filthy* bad play" are not infrequent.

SCREWS: In the 'Century Dictionary' the sixth definition of screw is "a small parcel of tobacco done up in paper with twisted end, and usually sold for a penny;" and the editor notes that this usage is confined to Great Britain. The quotation given is from a book now forty or fifty years old, but this Briticism still survives in actual use and its meaning seems to have been extended of late. In 'The Swing of the Pendulum,' a novel by Miss Frances Mary Peard (vol. i, p. ii) is to be found a statement that on landing in Norway one of the chief characters of the story was "followed by children, shyly inviting him to buy paper screws containing each four or five strawberries."

SERIALIZED. A monthly magazine called the *Author* is the official organ of the Incorporated Society of Authors, which was founded by Mr. Walter Besant and of which Lord Tennyson was President at the time of his death. In the *Author* for July 1892, can be found this sentence:—

"If a story is *serialized* in England and is not serialized simultaneously in the States, the American copyright is of course seriously jeopardised."

STORIETTE. Among the paragraphs of literary gossip to be read in the *Author* of May 1892 is this :

"Mr. Hall Caine's forthcoming *storiette*, entitled 'Capt'n Davy's Honeymoon,' which is to run in *Lloyd's*, will be published about Midsummer by Mr. Wm. Heinemann."

TYPIST and TYPED. In the *Author* for May 1892, can be found this advertisement :

MESDAMES BRETT AND BOWSER,

Typists,

Selborne Chambers, Bell Yard, Temple bar.

Authors' MSS. carefully and expeditiously copied, 1s. per 1,000 words.

The word *typist* often reappears in other advertisements in the same journal; and in a story published in the number for December 1892, the heroine records that she "*typed*" a certain MS.

It is, perhaps, not impertinent here to express the hope that if any American shall undertake the task of collecting and classifying the Criticisms now abundant to his hand in books and magazines and newspapers, he will restrain any desire he may have to retort upon the British for their frequent animadversions upon American modes of speech. An attitude of scientific calmness, wholly free from feeling or bias, is not only more becoming, it is even a condition precedent to the satisfactory accomplishment of his project. He must bear in mind what Lowell said in the letter written to be read when the Childs fountain was unveiled at Stratford: "A common language is not, indeed, the surest bond of amity, for this enables each country to understand whatever unpleasant things the other may chance to say about it."

Although we Americans are not as thin-skinned as our kin across the sea, still we do not like to hear every vulgarian atrocity credited to us as a matter of course; nevertheless a seemly moderation is best even when we are engaged in proving that any offensive vocable of recent origin is not "a bit of Yankee slang." International amenities of this sort are safest when the two countries have not a common vocabulary; and the foreign offices of the several nations do not need to protest because a card sharper in France

is called a Greek and because the thieves' slang of Spain is called Germanía. Probably few subjects of Queen Victoria besides her ambassador to France, and few citizens of the French Republic besides its ambassador at the Court of Saint James's, know that what the French term *filer à l'anglaise*, the English style *taking French leave*.

BRANDER MATTHEWS.

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MILTON'S TREATMENT OF NATURE.*

THIS study is an attempt to answer three questions; first, how much of Nature does Milton employ in his poems; secondly, what use does he make of Nature; and thirdly, what conclusions may be drawn in regard to his feeling for Nature and his appreciation of her various forms of beauty.

A. NATURE-FORMS MENTIONED.

In the tabulation of the various elements to which the poet alludes, care has been taken to note both the specific references or allusions to individual forms, and the generic references or allusions to large classes of phenomena. The line has also been drawn as sharply as possible between the knowledge of nature obtained at first hand, and that manifestly obtained at second hand or through books. The object of this study is to cast some light on a problem which has been in dispute since the time of Dryden.

I am aware that many people look at such studies as this with little respect. They hold that in thus attempting to reduce the elements of poetry to mathematical computations, students

"Err
Mistaking catalogue for character."

It must be admitted that unless the figures have significance, they are valueless; but on the other hand, if the catalogue assists us in determining character, it is not to be rejected. It is hoped that the following tables will prove suggestive.

*This paper is an outgrowth of a Seminary study. For much of the material I am indebted to Miss Mary Bowen and Mr. Geo. K. Grant, Fellows in the University of Chicago.

I. ANIMALS MENTIONED.

These may be classed as 1, mammals; 2, birds; 3, reptiles; 4, fish; 5, insects.

I. MAMMALS.

a. WILD.

Animals.	No. of times mentioned.	No. of clearly bookish references.
ape	2	2
bear	2	2
elephant	3	3
fawn	1	
hart	1	
hind	2	1
hippopotamus	1	1
hyena	1	1
leopard	3	3
lion	10	10
ounce	3	3
porcupine	1	1
seal	2	2
stag	1	
tiger	6	6
wild boar	2	2
wolt	7	7
	17	48
		44

Generic allusions:

brute	17	mentions	;	bookish	7
beast	54	"	"	(about)	30
	71	"	"		37

It is worthy of note that the fox, the rabbit and the squirrel, all of which are mentioned by Shakespeare, and which were probably the most common wild animals in England during the poet's life-time are not referred to.

b. DOMESTIC.

Animals.	No. of times mentioned.	No. of clearly bookish references.
ass	6	4
camel	2	2
cattle	8	4
kine	2	1
ox	4	2
bull	2	2
bullock	1	1
beeves	1	1
calf	2	2
dog	4	3
hound	3	2

b. DOMESTIC.—Continued.

Animals.	No. of times mentioned.	No. of clearly bookish references.
dromedary	1	1
goat	5	3
kid	6	5
horse	8	5
steed	10	6
mule	1	1
sheep	8	4
ram	1	1
wether	2	
ewe	5	3
lamb	5	5
swine	2	2
hog	2	1
	10 (24)	91
		61

Generic allusions:

herd	24	mentions	;	bookish	9
flock	25	"	"	"	3
	49	"	"	"	12

Like Shakespeare, Milton shows no affection for the dog. He always uses the word as a term of contempt. The horse (which is more often the 'steed') is always associated with war or pageantry. The cat is not referred to.

II. BIRDS.

Birds.	No. of times mentioned.	No. of clearly bookish mentions.
cock	3	
cormorant	1	1
crane	2	1
cuckoo	2	1
dove	5	5
eagle	4	2
lark	3	
nightraven	1	
nightingale	10	1
owl	4	1
peacock	1	
raven	2	2
sea mew	1	
stork	1	
swallow	1	1
swan	1	
turtle	1	1
vulture	1	1
	18	44
		17

Generic allusions:

bird	35	mentions, bookish	11
fowl	18	"	7
	<hr/>		<hr/>
	53	"	18

This list is noticeable because of its omissions. We find no mention of

"the bird whom man loves best
The pious bird with the scarlet breast,
Our little English robin."

Among other common birds mentioned by Shakespeare, but not noted by Milton, are the wren, the starling, the thrush, the partridge, the falcon, the hawk, the crow, the goose and the duck. It may be of interest, too, to observe that Wordsworth mentions as many different birds in the first twenty pages of his poems, while in those pages he uses the generic term not more than twice or thrice.

III. REPTILES.

Reptile.	No. of times mentioned.	No. of clearly bookish references.
adder	2	2
amphisbaena	1	1
asp	2	2
cerastes	1	1
crocodile	1	1
dipsas	1	1
elops	1	1
frog	2	1
hydrus	1	1
scorpion	3	3
toad	2	
viper	1	1
worm	9	1
	<hr/>	<hr/>
13	27	16

Generic allusions:

serpent	50	mentions, bookish	50
snake	12	"	12
	<hr/>		<hr/>
62	"	"	62

IV. FISH.

Fish.	No. of times mentioned.	No. of clearly bookish references.
dolphin	2	2
whale	4	4

Generic allusions:

fish	mentioned	15,	bookish	6
sea-monster	"	1,	"	1
	<hr/>	<hr/>		<hr/>
"	16,	"		7

To the native fish of English waters Milton never refers even remotely. He seems to have cared nothing for the spot which was so delightful to his famous contemporary, Izaak Walton.

V. INSECTS.

Insects.	No. of times mentioned.	No. of clearly bookish references.
bee	5	3
cricket	1	
emmet	1	1
fly	3	2
hornet	1	
lice	1	1
locusts	2	1
	<hr/>	<hr/>
7	14	8

Generic allusions:

insect	3
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Common insects mentioned by Shakespeare but not referred to by Milton, are the glow-worm, the grasshopper, the spider and the wasp.

SUMMARY.

Number of animals referred to by name 67
" " times these are mentioned by name 230

Number of generic mentions of animals 254
Whole number of allusions to animals 484
Number of clearly bookish references 288

MILTON COMPARED WITH SHAKESPEARE.*

Animals	Milton. Shakespeare.	
	mammals	reptiles
Birds	18	56
Insects	7	28
Fish	2	28
	<hr/>	<hr/>
Totals	67	178

Inasmuch as this study deals only with the real world of nature, no mention has been of mythological and fabulous monsters, but it should be noted that Milton made very little use of them, although they had been the usual material of poets from the time of Pliny and the 'Physiologus.' This fabulous natural history

*The figures for Shakespeare are those given by Miss Emma Phipson in a paper read at the fifty-first meeting of the New Shakespeare Society and published in the 'Transactions' of 1879.

told of the gem in the head of the toad, of the dying song of the swan, of the rejuvenation of the phoenix. Llyl made it fashionable in England, although it had been used even in Anglo-Saxon times, as may be seen in some of the poems in Thorpe's edition of the *Codex Exoniensis*. Indeed we find in this collection the very account of the whale which Milton, no doubt, had in mind when he penned his famous lines in the first book of 'Paradise Lost' (ll. 201-8). This Euphuistic natural history is found not unfrequently in Shakespeare, and reached its height in 1607 and 1608—the latter the very year of Milton's birth—in the 'Histories' of "Four-footed beasts" and "serpents," by Edward Topsell. It has been suggested that the greater loyalty to facts on Milton's part was due to a more intimate personal acquaintance with nature. It seems to be altogether more likely that the cause is to be found in the fact that Sir Thomas Browne published in 1646 his 'Pseudodoxia Epidemica,' in which these "vulgar errors" were confuted. Milton of course read this book and profited thereby. In this abandonment of an extravagant zoology, as well as his hesitation, yet seeming conviction against desire regarding the truth of the Copernican system, we have one of the earliest and most striking illustrations of how cruel Science has filched away one by one the bright fancies of the old time poetic world.

II. THE FORMS OF VEGETABLE LIFE MENTIONED.

These may be classified as (1) the trees, (2) the smaller plants; (3) the flowers.

I. TREES.

Tree.	No. of times mentioned.
apple	3
banyan	1
cedar	8
cinnamon	1
citron	1
cypress	2
elm	4
fir	3
fig tree	1
fruit tree	2
hazel	1
hawthorn	1

I. TREES.—Continued.

Tree.	No. of times mentioned.
juniper	1
laurel	3
myrrh	6
myrtle	7
oak	9
olive	3
orange	1
palm	9
pine	13
planetree	1
poplar	1
whitethorn	1
willow	2

25 85

Trees are referred to generically 67 times.

The number of bookish references is not given here because it is practically impossible to determine the trees which Milton might have seen in his travels. It is however noticeable that 16 out of the 25 trees are not common in England, and that these 16 are mentioned 61 times out of 85.

2. PLANTS.

Plants.	No. of times mentioned.
acanthus	1
berry	5
cassia	2
corn	1
euphrasy	1
fennel	1
gourd	2
grape	6
grass	15
haemony	1
ivy	5
moly	1
moss	5
nard	2
osiers	2
reeds	3
rue	1
sedge	3
vine	14
wild thyme	1
woodbine	2

21 74

Generic terms:

plant	20	mentions.
herb	25	"
shrub	5	"
bush	7	"
	<u>56</u>	"

3. FLOWERS.

Flower.	No. of times mentioned.
amarant	3
aspodel	2
cowslip	3
crocus	1
crow-toe	1
daffodil	2
daisy	2
eglantine	1
honeysuckle	1
hyacinth	1
iris	1
jessamine	2
lily	3
mayflower	1
muskrose	2
pansy	3
pink	2
primrose	5
rose	17
sweetbriar	1
violet	5
	<u>21</u>
	<u>59</u>

Generic terms:

flower, floweret, etc.	85	mentions
garland	8	"
blossoms	8	"
	<u>101</u>	"

SUMMARY.

No. of vegetable forms referred to by name	67
No. of times these are mentioned	218
No. of generic mentions of trees, plants, flowers, etc.	224
Whole no. of allusions to vegetable life	442
EARLIER POEMS COMPARED WITH LATER.	

If we count the pages, the earlier poems are found to constitute about one-fifth of the work; but a moment's consideration will convince us that this is not a fair basis for calculating a proportion. From a large part of the later

poems natural allusions were excluded, either because the subject is wholly supernatural, or because the action is represented as taking place *before creation*. Accordingly if we were to assume perfect uniformity in the use of nature-references, we should not expect the proportion to be 1 to 4 but rather 1 to 3, or 1 to 2. As a matter of fact we find the figures to be: for the wild animals, 14 in earlier, 34 in later; for the trees, 23 in earlier, 62 in later; for the plants, 29 in earlier, 45 in later; for the flowers, 36 in earlier, 23 in later. The proportion in every case except the flowers, is about what we should expect, and indicates no great difference between the poet's taste in early and in later life.

III. GEOGRAPHICAL NAMES.

Milton has a method peculiar to himself of employing geographical names. While these do not always refer to strictly natural objects, they are so inwoven with the poet's treatment of landscape, and the larger phenomena of nature, that it seems best to treat of them briefly at this point.

1. CITIES.

Number of different names	125
Of which M. might have seen	5
	<u>120</u>
No. of mentions	184

Rome and Babylon are mentioned most frequently.

2. COUNTRIES, PROVINCES, ETC.

Number of different names	94
Bookish	91
Number of mentions	184

Egypt is most frequently mentioned.

3. ISLANDS.

Number of different names	23
Bookish	21
Number of different mentions	28

Crete is most frequently mentioned.

4. MOUNTAINS.

Number of different names	30
Bookish	26
Number of different mentions	45

Mt. Zion is most frequently mentioned.

5. SEAS AND LAKES.

Number of different names	21
Bookish	18
Number of different mentions	27

The Atlantic is most frequently mentioned.

6. STREAMS.

Number of different names	51
Bookish (at least)	35
Number of different mentions	73

The Jordan is most frequently mentioned.

7. MISCELLANEOUS.

Number of different names	21
Bookish	17
Number of different mentions	23

The Cape of Good Hope is most frequently mentioned.

SUMMARY.

Total of different names	365
Bookish	328
Total of different mentions	567

Of these 365 names 101 are biblical. Greek and Roman history and mythology supplied another large class. The places made famous by the Crusades and the medieval romances are also well represented. The author's researches in preparation for his history of the Muscovites furnished still another long list, as did the accounts of the voyages of discovery which had been so numerous in the years immediately preceding Milton's life.

IV. GENERAL LANDSCAPE FEATURES.

Milton's use of landscape is almost inextricably combined with the geographical names. Except where it would be quite impossible, as in the description of an ideal scene, he usually gives the picture a definite locality, as

"Thick as autumnal leaves that strew the brooks
In Vallombrosa, where the Etrurian shades
High over-arched imbower." *P. L. I 302-4.

Again, he refers to the larger and more common features oftener than to those which are rarer and less obtrusive. Here too his tendency to employ generic expressions instead of specific is illustrated. For instance, he uses the word *stream* 44 times, but *river* only 28

times, *brook* 9 times, *rill* 5 times, and *creek* only twice. Sea occurs about 50 times but ocean only 20 and lake only 10. (These figures refer to the use of the word otherwise than as a part of a geographical name.)

V. SKY PHENOMENA.

In his allusions to the sky and atmosphere, Milton constantly refers to astronomy and other sciences, instead of considering these phenomena from a purely aesthetic point of view. Many such lines as these are found :

Satan stood
Unterrified, and like a comet burned,
That fires the length of Ophiuchus huge.
In the Arctic sky, and from his horrid hair
Shakes pestilence and war."

*P. L. II, 707-11.

"Moon that now meet'st the orient sun, now fli'st,
With the fixed stars, fixed in their orb that flies,
And ye five other wandering fires that move
In mystic dance not without song, resound
His praise who out of darkness called up light."

*P. L. V, 175-9.

It should be said, of course, that the scene of 'Paradise Lost' is not the earth but the universe, and that the poet was obliged to use some technical terms to explain his cosmology. But this necessity does not account for the use of book-learning in the two passages quoted, nor does it in very many similar cases. Among the astronomical terms mentioned are the "poles," aurora borealis, zodiac and its various signs, milky-way, planets, comet, constellations, meteor, eclipse, besides sun, moon, and stars.

The colors of the sky he noted very little. Only once in 'Paradise Lost' does he call it blue. In speaking of the clouds he is somewhat more definite. In 'L'Allegro' he speaks of "clouds in thousand liveries dight;" in 'Paradise Lost' we find "black clouds over the Caspian," "Arraying with reflected gold and purple the clouds," "a golden cloud" and a few other references.

There are also allusions to the rainbow, to lightning, to rain, hail, snow, showers, storms and all kinds of winds from whirlwind to "vernal airs," including one passage ('P. L. X. 679-86) where no less than twelve winds are mentioned by name.

VI. SOUND.

There are 611 allusions to sound in Milton's poetry. Of these only 168 are nature-sounds. This number is surpassed by that of the sounds of musical instruments and by that of the human voice, and on the whole seems rather small when we bear in mind that the scene of nearly all the poems is out of doors. In making the account, no allusion is noted unless the sound is distinctly referred to. For instance thunder is not counted in such a passage as this:

"Beside him hung his bow
And quiver with three-bolted thunder stored."
'P. L.' VI, 763-4.

Again, when a sound is mentioned in the poems, the difference frequently extends through several lines, involving perhaps several sound words. Different observers might compute these differently, and the figures¹ given are accordingly somewhat arbitrary.

To the songs of birds	31 allusions.
" " noises of animals	9 "
" " " " winds	29 "
" " " " waters	27 "
" " " " thunder	38 "
" miscellaneous sounds	34 "
Total	168 "

VII. LIGHT AND COLOR.

I. LIGHT.²

Milton seems to have a special fondness for light and for bright objects. The noun *light* occurs one hundred and seventeen times. Thirty-seven of these mentions are made specific by some adjective or qualifying phrase; the remaining eighty are abstract. The adjective *bright* is used ninety-five times. In 'Paradise Lost' there are, besides the words *light*, *sun*, *moon*, *stars*, fourteen nouns of light mentioned forty-seven times, such as brightness, effulgence, etc. There are eighteen verbs of light mentioned sixty-one times; and thirty-three adjectives of light mentioned seventy-eight times. The total number of

¹ For the figures given I am indebted to Miss Jane K. Weatherlow, of the University of Chicago.

² The figures given were furnished by Miss Caroline S. Maddocks, of the University of Chicago.

'light' words (exclusive of sun, moon, etc.), is 208, with 311 mentions. About one-fifth of these occur in the third book, and there is a noticeable scarcity of them in the last two books.

2. COLOR.

The poet's sense of color does not seem to have been so keen as his susceptibility to brightness. The following is a list of the colors to which he refers:

amber	3	mentions
azure	5	"
blue	8	"
brown	5	"
carnation	2	"
dun	2	"
golden	47 ³	"
grain (as a color)	3	"
gray	12	"
green	37	"
nut-brown	1	"
purple	13	"
red	6	"
roseate	1	"
rosy	6	"
rosy-red	1	"
rubied	2	"
ruddy	3	"
russet	1	"
saffron	1	"
sanguine	2	"
saphire (as color)	4	"
sky-tincture	1	"
tanned	1	"
tawny	3	"
verdant	6	"
verdant-gold	1	"
vermeil-tinctured	1	"
yellow	3	"
29 colors	181	"

VIII. SMELL AND TASTE.

Milton's sense of smell seems to have been quite keen. His nose was not like Wordsworth's "an idle promontory projecting into a desert air." At least twenty distinct odors are mentioned and there are many generic references to 'fragrance,' 'perfume,' 'smell,'

³ Some of these might be regarded as references to material, rather than color.

etc. Ten different tastes are referred to, and the word 'taste' is found not less than eighty times.

B. THE USE MADE OF THE FOREGOING ELEMENTS.

I. AS BACKGROUND OR FRAMEWORK.

As has been suggested, the scene of the majority of Milton's poems is out of doors. In some of them, as in 'L'Allegro' and 'Il Penseroso,' the outdoor setting is chosen designedly, and for the manifest purpose of employing the material of flowers and fields and beast and bird. This, of course, is indicative of a certain appreciation and fondness for nature on the part of the poet. In the later works, the outdoor setting was unavoidable. Many of the necessary descriptive passages are marked by little or no poetic fancy, or spontaneous love for nature; and are replete with conventional phrases, such as are found in the ancient poets and in many seventeenth century writers. Such passages would not indicate any special love for nature on Milton's part.

II. IN FIGURES OF SPEECH.

The figures most frequently involving references to Nature are the simile, the metaphor, apostrophe and personification. Of the similes there are about two hundred, and of these one fourth are Homeric. They are usually very happy in expression, but in a majority of cases, the picture is given a geographical setting, thus adding a touch of our poet's omnipresent bookishness. A well known example is:

"Here walked the fiend at large in spacious field,
As when a vulture on Imaus bred,
Whose snowy ridge the roving Tartar bounds," etc.
"P. L.' III, 430-32

A noticeable fact about the similes involving nature is the frequency with which the nature element appears on the wrong side of the comparison; that is, instead of using a natural object to explain or illustrate something artificial or human, these elements are inverted. The following is an illustration of this:

"Sea-girt isles
That like to rich and various gems inlay
The unadorned bosom of the deep."
"Comus," 21-3.

The fact that the artificial object is thus employed doubtless indicates that, in the writer's opinion, it was more familiar or more beautiful than the natural object which it is supposed to explain or heighten.

The metaphors exhibit the same peculiarity. There is a constant tendency to assign unnatural attributes to natural objects, as in the following passage:

"They led the vine
To wed her elm; she spoused, about him twines
Her marriageable arms, and with her brings
Her dower, the adopted clusters to adorn
His barren leaves."
"P. L.' V, 211-15.

For another illustration see the passage from the seventh book quoted under III.

III. FOR TONE, VIVIDNESS, CHARM, ETC.

In addition to the use of nature as background and in figures of speech, Milton is fond of putting in a descriptive touch now and then for its own sake. He also often dwells purposely on those descriptive passages required by the mechanism of the poem, until he makes them so charming that we are led to forget that underneath are but the necessary parts of a prosaic framework. This use of nature is the very essence of poetry and deserves especial attention. When the poet wishes to state that the god Chemosh was worshipped in Hesebon and Horonaim, he thus heightens the bald statement:

"In Hesebon
And Horonaim, Seon's realm, beyond
The flowery vale of Sibma clad with vines."
"P. L.' I, 408-10.

When he would tell us that in his old age, in spite of his blindness, he continues his work of composition, he says:

"Yet not the more
Cease I to wander, where the Muses haunt
Clear spring, or shady grove, or sunny hill,
Smit with the love of sacred song; but chief
Thee, Sion, and the flowery brooks beneath,
That washed thy hallowed feet, and warbling flow
Nightly I visit."
"P. L.' III, 26-32.

In Genesis I. 12, we find these words: "And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed is in itself, after his kind: and God saw that it was good." Over this

passage Milton lingers, poetically expanding the thought, rendering the picture vivid, and heightening the effect.

"He scarce had said, when the bare earth, till then
Desert and bare, unsightly, unadorned,
Brought forth the tender grass, whose verdure clad
Her universal face with green;
Then herbs of every leaf, that sudden flowered
Opening their various colors, and made gay
Her bosom smelling sweet; and these scarce blown,
Forth flourished thick the clustering vine, forth crept
The smelling gourd, up stood the corny reed
Embattled in her field; and the humble shrub,
And bush with frizzled hair implicit; last
Rose as in dance the stately trees, and spread
Their branches hung with copious fruit or gemmed
Their blossoms; with high woods the hills were crowned,
With tufts the valleys and each fountain side,
With borders long the rivers: that earth now
Seemed like to heaven, a seat where gods might dwell,
Or wander with delight and love to haunt
Her sacred shades;"

*P. L. VII, 313-332.

It is for the purpose of adding charm and color to his poems that Milton employs the three hundred and sixty-five geographical names previously referred to. These would seem prosaic material, and so indeed they would prove, if not employed with consummate skill. The pleasing effect which they produce is two-fold. In the first place Milton seems to have been keenly sensitive to all those effects which we now group under the somewhat unsatisfactory title of tone-color. The names selected are always musical to the ear, and have a haunting power. Who does not feel himself wafted away on perfume-laden breezes by the very sound of this line:

"Sabeen odors from the spicy shore
Of Araby the blest."?

*P. L. IV, 162-3.

Again the names being chosen, as has been observed, largely from the Bible, from Greek and Latin sources, and from the rich romances of the middle ages, are full of suggestiveness, and constantly call up pleasing associations and grateful memories of previous delightful reading. David Pryde quotes the following story from an anonymous writer to illustrate the charm of such associations:

"I was visiting the scenes of my boyhood, and was walking along a well-known rustic road by the side of a wood. I felt depressed at the change I saw everywhere, and the whole

landscape seemed empty of delight. But suddenly from a neighboring tree was heard the small monotone of a bird, which changed the whole aspect of the scene. It was the song of the chaffinch. It was the same note I had heard thirty years before. It was a veritable bit of the past and it brought the joys of the past along with it. I was a boy again, full of youthful feelings and hopes, with the faces of my youthful companions around me."

It is in much the same way that these proper names appeal to us. They call up the bible stories told about the fireside in our childhood days. They bring back delightful recollections of the well-worn Vergil and Homer which we thumbed at school, or of the romances which we used to read at night until we were sent off to bed to dream of tournaments and knights, ladies and castles, and all the lavish splendors of the storied medieval age. The wider our reading, the more delightful do these geographical touches become, so marvellously has the great poet employed this seemingly valueless material.

Again, Milton not infrequently employs what Mr. Ruskin terms the "Pathetic Fallacy," or the imputing to nature of sympathy with the moods of man. When Eve goes among the flowers of Eden, he says that,

"They at her coming spring,
And touched by her fair tendrance, gladdier grew."

*P. L. VIII, 46-7.

Adam thus describes his first meeting with Eve:

"To the nuptial bower
I led her blushing like the moon: all Heaven
And happy constellations on that hour
Shed their selectest influence; the earth
Gave signs of gratulation, and each hill;
Joyous the birds; fresh gales and gentle airs
Whispered it to the woods, and from their wings
Flung rose, flung odors from the spicy shrub,
Disporting till the amorous bird of night
Sung spousal."

*P. L. VIII, 511-519.

When Eve yielded to the tempter, and tastes of the forbidden fruit, it is said that,

"Earth felt the wound: and nature from her seat
Sighing thro' all her works, gave signs of woe."

*P. L. IX, 782-3.

C. CONCLUSIONS.

In summing up these various facts, we must conclude that Milton did in the main look at nature "through the spectacles of books."

Of all the many allusions to wild animals, only five are to those which he could have seen in a stroll through the country. He mentions no common bird—save the nightingale—above four times. His landscapes are weighted down with geography and story; his allusions to the sky inseparably linked with astronomies and charts. His love for nature was no doubt genuine, but it was not his first love. His books, his studies, and his theology had the prime place in his heart; and he looked out upon nature through these *media* which were at best little more than semi-transparent. In the quiet years of his Horton experience he had perhaps

"Peopled his minds with forms divine and fair,"

and later in life he doubtless called back these visions with pleasure. But it would seem that the pictures which came into his mind softened by the delightful haze of memory, and those which his reading brought him were sufficient. He did not care to be continually drinking in new inspiration from Mother Nature herself. He was city-born and city-bred, and chose a city for his home in active life—a city, too, which in these days at least never sees clear sun light or blue sky. We do not feel that he is a man fond of rambles thro' fields and by the riverside. He is rather the poet of 'Il Penseroso' and his typical prayer is:

"Let my due feet never fail
To walk the studious cloister's pale,
And love the high embow'd roof,
With antic pillars massy proof,
And storied windows richly dight
Casting a dim, religious light."

155-60.

It has been claimed that in the later poems Milton was striving for majesty and striking effect, and accordingly, on the principal of *omne ignotum pro magnifico*, purposely chose unusual and bookish allusions; but that in the earlier work, where this consideration did not influence him, we breathe the true spirit of English fields and forests. The only difficulty with this theory is that the facts are against it. We have already seen that as regards the quantity of references, the use in the two groups of poems is remarkably uniform. In the quality too there is noticeable uniformity. Only one of the eight wild ani-

mals mentioned in the earlier poems was to be found in England in Milton's time, and only five of the thirteen trees alluded to were common in English forests. It is thus evident that the bookish use of nature was not confined to his later years.

In the second place, we would notice our poet's tendency to use generic expressions. More than one-half his allusions to both animals and plants are of this sort; and these are only illustrations of a prevailing tendency. We must infer from this that he was not a nice observer. One hundred and one times out of one hundred and ninety a flower was to him only a flower or a blossom, not a rose or a violet or a daisy. He does not write with his eye *on the object*, and does not see the minute details of every scene which he describes. We can hardly imagine that he could ever have said to a butterfly as Wordsworth did:

"I've watched you now a full half-hour
Self-poised upon that yellow flower."

This lack of intimate knowledge sometimes caused him to make mistakes as in his allusion to the pine tree in 'Paradise Regained,' iv, 416-17, and in 'Lycidas' where he groups together flowers of different seasons which could not possibly be found in bloom at the same time. Another fact which forces us to this conclusion is his lack of fine distinctions in colors. He mentions green and blue, but never refers to their various shades. In Wordsworth, for instance, we find not only green, but olive-green, pear-green, dark-green, etc.; not only blue, but pale-blue, dark-blue, sable-blue, black-blue, etc.

These failures to be exact may possibly have been occasioned by near-sightedness. We do not have a record that Milton was thus afflicted, but we do know that he had some trouble with his eyes, that he strained them by over-study in his youth, and that they were a continual source of anxiety to him. Excessive study in youth now-a-days usually tends to myopia, and so it is not unreasonable to suppose that this was the nature of Milton's ailment. The effect of myopic vision is to render outlines indistinct, and hence to make impressions indefinite. It is impossible to distinguish one sort of bird from another or

one sort of tree from another, altho' the observer is fully aware that a bird or a tree is before him. This seems to have been precisely the case with Milton. He mentions definite birds very rarely, except the nightingale, and this is always spoken of in connection with its singing at night, when of course it could not be *seen*. The failure to make nice distinctions in color also could be explained by the same theory, as could the fact that he saw but three colors in the rainbow. Another bit of evidence is his fondness for bright glistening objects.

In the third place, we should conclude that Milton was fond of music even if we did not know the fact otherwise; but we are led by our *data* to believe that he was not so keenly sensitive to the sweet harmonies of nature. He could well sing :

" Let the pealing organ blow,
To full-voiced quire below,
In service high and anthems clear,
As may with sweetness, thro' mine ear,
Dissolve me into ecstasies,
And bring all heaven before my eyes."
"Il. Pens.," 160-66.

but we can hardly imagine him singing :

" How tunefully the forests ring !
To hear the earth's soft murmuring
Thus could I hang forever ! "

The natural sound to which he most frequently refers is thunder, and in general it is the loud noises which he heeds rather than the more unobtrusive sounds. To be sure, he seems to have been fond of the nightingale whose songs he must have often heard as he studied by his late low-burning lamp; but he seems never to have caught the sweet notes which caused a later poet to exclaim :

" Hush, feeble lyre ! weak words refuse
The service to prolong !
To yon exalting thrush the Muse
Entrusts the imperfect song,"

and following traditional usage he classes the song of the cuckoo with the barbarous noises of owls and asses, apes and dogs.

Lastly, we must conclude that he had little or no philosophy of nature. He does not seem to have felt the influence of an all-prevailing *anima Mundi*—a spirit which touches the inmost soul, making one laugh with it and

weep with it. He was in no sense a pantheist as was Shelly; he could not even be accused of being one as was Wordsworth. He never could have written :

" Let me go where e'er I will,
I hear a sky-born music still,
'Tis not in the stars alone,
Nor in the cups of budding flowers,
Nor in the red-breast's yellow tone,
Nor in the bow that smiles in showers ;
But in the mud and scum of things,
There always, always, something sings."

In brief, Milton used bits of nature as he did his geographical names, putting them in here and there, to give variety, tone, and charm to his work, but without system, without soul, without deep affection. The sight of various aspects of human life did not always send his thoughts back to nature for a similitude or a bit of brightness. But when a natural object was presented to him, he usually was by it reminded of something artificial or human. His idea of beauty seems to have been not a natural landscape but a garden, not the real features of a simple English scene, but an impossible Arcady or Arden Forest. We would not be misunderstood as suggesting here that Milton was inferior in genius to the various other poets from whom quotations have been given. We have only sought to show by a sort of elimination that he is not a true interpreter of external nature, that Walter Savage Landor is mistaken when he asserts that "if ever there was a poet who knew her well, and described her in all her loveliness it was Milton." Great and towering his genius was, but its true power is to be found along other lines, than in his treatment of Nature.

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BEOWULF 1009.

THE passage 'Beow.' 1005-9 is confessedly difficult. Earle has thrown a ray of light upon the half-line, *swefed after symle*, by adducing as a parallel some lines from Milton. His note is ('Deeds of Beowulf'): "Milton's piece upon the University Carrier offers some strange affinities of thought with that abrupt little episode, about shifts and dodges to elude Death, especially in these closing lines:—

In the kind Office of a Chamberlin
Shew'd him his room where he must lodge that night,
Pull'd off his Boots, and took away the light.
If any ask for him, it shall be said,
Hobson has supt, and's newly gone to bed."

But one can go further than this in the discovery of parallels. Mr. Frank H. Chase, of our Senior Class, whose article on "The Absolute Participle in the Old English 'Apollonius'" appeared in the December number of MOD. LANG. NOTES, suggests Lucretius and Horace. The passage from Lucretius is 'De Rerum Natura' 3. 938-9:

Cur non ut plenus vite conviva recedis
Æquo animoque capis securam, stulte, quietem?

That from Horace (perhaps derived from the preceding) is 'Sat.' 9. 9. 117-9.

Inde fit, ut raro, qui se vixisse beatum
Dicat et exacto contentus tempore vita
Cedat ut conviva satur, reperire queamus.

Orelli, in his note on the Horatian passage has:—"Aristoteles apud Maxim. et Anton. p. 878: Ἐκ τοῦ βίου κράτιστόν ἐστιν ἐξελθεῖν ἀπὸ συμποσίου, μήτε διψῶντα, μήτε μεθύοντα. Anonym. apud Stob. Gessneri Ed. Tigur. 1559. p. 19: Οὐσπερ ἐκ συμποσίου ἀπαλλάτομαι οὐδὲν δυσχεραίνων οὐτω καὶ ἐκ τοῦ βίου ὅραν η ὥραγ Nimis verbose hanc similitudinem exposuit Dio Chrys. in Charidemo Or. 30. extr."

Munro on Lucretius also quotes the following: "Sen. epist. 98 15 ipse vita plenus est, cui adici nihil desiderat sua causa: Stat. silv. II 2 128 abire paratum Ac plenum vita."

Modern English poetry seems to have derived hints from this ancient image. Every one will recall Moore's

I feel like one
Who treads alone
Some banquet-hall deserted,
Whose lights are fled,
Whose garlands dead,
And all but he departed.

Shakespeare's line from 'Macbeth' (2.2.40) is equally familiar,

Chief nourisher in life's feast.

But less commonly known are the lines from Bishop Henshaw's (1603-1679) 'Horæ Succisiæ' (1631):

Man's life is like unto a winter's day,
Some break their fast and so departs away,
Others stay dinner then depart full fed;
The longest age but sups and goes to bed.
Oh reader, then behold and see,
As we are now so must you be.

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THE METER OF "MILES STANDISH."*

In "Miles Standish" there are eight spondaic lines (89, 90, 99, 395, 463, 469, 606, 834). Two of these (89, 99) end with the words "Julius Cæsar." The fourth foot is a dactyl in all except 99, ("Caius Julius Cæsar") and 469, ("tongues of fire they spake with"). In the first four feet there is 68.24% of dactyls, nearly 10% more than in "Evangeline," the greatest difference being in the second and third feet.

- (1) 79.252%
- (2) 73.476%
- (3) 58.938%
- (4) 61.295%

The following are the per cent combinations of dactyls and spondees in the first four feet:

dddd	21.709
	Total 21.709
ddds	13.556
ddsd	14.833
dsdd	6.483
sddd	5.403
	Total 40.275
ddss	5.894
dssd	6.582
ssdd	.393
dsds	6.680
sdsd	4.813
sdds	3.733
	Total 28.095
dsss	3.536
sdss	3.536
ssds	.982
sssd	1.081
	Total 9.135
ssss	.786
	Total .786

*Cf. "The Meter of 'Evangeline,'" MOD. LANG. NOTES for November, 1894.

In Miles Standish the line-endings are as follows :

(M.)	9.04%
(D.)	73.57%
(T.)	15.32%
(Q.)	1.77%
(P.)	.30%

In this respect the two poems do not materially differ, though "Miles Standish" has a less number of lines in which the last two feet are made up of entire words, there being 83.89%—4% less than in "Evangeline."

mmmmmm	2.16%
	Total 2.16%
mmmd	33.10%
mmdm	1.67%
mdmm	.10%
dmmm	1.18%
	Total 36.05%
mdd	.49%
dmd	21.41%
ddm	2.16%
	Total 24.06%
mmt	6.19
tmm	.10
	Total 6.29%
dt	5.70%
td	6.88%
	Total 12.58%
mq	1.67%
dd	.39%
mmd	.20%
p	.29%
mt	.10%
mmmm	.10%
	Total 2.75%
	83.89%

These line-endings vary but slightly from the endings in "Evangeline," which does not have mt ("Miles Standish" 606), mdmm (107), and mmmm (469). The ending tm occurs once (685), mmd twice (90, 463), mdd five times (298, 677, 705, 738, 908). In the last ending, a preposition is not usually the latter part of the dactyl as is the case in "Evangeline." The pentasyllabic endings are arcabucero (28), Tokamahamon (53), and self-condemnation (364).

In "Miles Standish" the caesural pause occurs regularly in the third foot. Seventeen lines have the principal caesurae in the second and fourth feet, ten being m2 and m4.

Line 53 has the caesura f4; 415, m4.	
m2 and m4	.98%
m2	73.56%
f3	24.76%
m3 and B. D.	2.65%
f3 and B. D.	.20%

Of the bucolic diaereses, eleven are at the end of trisyllabic dactyls, and seventeen at the end of spondees, all being followed by a grammatical pause except three spondees (508, 879, 997).

At the end of the fifth foot there are four grammatical pauses (321, 371, 484, 632). After the second syllable there are thirty. After the third syllable of the third foot there are two (53, 763), the words preceding the pauses being a tri- and a quadrasyllable. After a spondee in this foot there are seven pauses, the last syllable being a monosyllable preceded and followed by a pause.

Three dactyls in the second foot are followed by a pause (53, 670, 978). After the second syllable there are thirty pauses, nine of the preceding words not being dissyllables.

After a dactyl in the first foot there are ten pauses, seven after trisyllables. There are thirty-eight after the second syllable of this foot, twenty being caesural and all being after dissyllables.

Three lines have a pause after the first syllable of the sixth foot,—371 ending, "Ay, ay, sir!", and 338 and 408 ending "Why don't you speak for yourself, John?" After the first syllable there are sixty-four pauses in the first foot, thirty-six in the second, five hundred and thirty-nine in the third, thirty-one in the fourth, forty-nine in the fifth.

A comparison of the results obtained shows that there are some noticeable differences between the two poems. The "Miles Standish" has about 8% more of lines containing three or four dactyls, and about the same per cent less of lines having two or three spondees. In lines having one spondee and three dactyls, the spondee in "Miles Standish" occurs most

frequently in the third or fourth foot; in "Evangeline," in the second foot. "Evangeline" has a larger per cent of lines in which the last two feet are made up of distinct words. There are a few word-combinations found only in "Miles Standish," but the most noticeable difference is in the ending mdd. In "Miles Standish" the caesura is regularly in the third foot. The number of pauses in this foot is larger than in "Evangeline," which in turn has more in the fourth than "Miles Standish." In the latter, the length of the words preceding a grammatical pause, within and at the end of the feet, varies more than in the former, and in general we may say that the greater freedom in the position of the caesural pauses and closer attention to the length of words preceding pauses make the "Evangeline" the more artistic work of the two.

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THE VERB IN THE "MORTE D'ARTHUR."

PART of the ground covered by Baldwin in his treatise, 'The Inflections and Syntax of the 'Morte d'Arthur,' was treated some years ago by Dr. S. W. Norton of this university in his (still unpublished) thesis. As a comparision of the work of these two reveals oversights on the part of both, it will be well to supplement Dr. Baldwin's published results by those of Dr. Norton. I have confined myself to the inflection of the verb. Forms given by Baldwin without citation I have inclosed in parenthesis when Dr. Norton failed to find them; of most of these Dr. Baldwin will doubtless be able to cite cases. Brackets are placed about weak forms when strong ones might be expected. 1, 2, 3, before verbal forms, indicate the first, second, and third stems respectively.

REDUPLICATING VERBS, §133.

[2 *drad* 139.4, 3 *dred* 828.17]

2 *fell* 43.3.

[*hanged* (cf. B's foot-note) occurs as participle also 236.16 and 237.29, and as pret. sg. 141.31.]

1 *behole* 1. sg. 92.12.

1 *hewe* (cf. B's foot-note) occurs also 71.25.

2 *hylde* pl. 48.19.

2 *ouerthrowe* pl. 819.10.

THE WEAK VERBS.

§165. (*stretche*) has also *stretched* in pret.

213.32.

§170. *feche* is also found, 504.10.

§179. Add *causeth* 344.35.

§207. Add 3 *owed* 567.8.

§208. cf. *dare* 192.34.

THE STRONG VERBS.

CLASS 1, §135.

1 *strydyng* 802.15, 2 *strode* 312.16, 833.2, (*strade*).

1 *bestryde* 531.14, 2 *bestrode* 431.9.

2 *droofe* 700.18, 3 *dryuen* 61.5.

(1 *shyne*)

1 *shryne* 855.29.

2 *strofe* 146.22 (cf. B's foot-note).

3 *wreton* 614.2.

[2 *wrythed* (intrans.) 582.23.]

CLASS 2, §137.

[2 *bowed* 479.16].

2 *chosen* 663.20 pl., or 'had' is lost.

2 *clafe* 693.21.

[1 *flee* 70.23, 2 *fled* 70.24, 3 *fledde* 853.29].

1 *fletynge* 614.28.

2 *flay* 689.13.

(1 *flynge*. B., top of page 41, implies that he didn't find it either.)

[1 *lese* 59.37, 310.27, 30, &c., *lose* 312.3, 2 *lost*. 41.12, 3 *lost* 59.36, *loste* 65.21].

1 *lyest* 344.3.

[1 *shotyng* 102.23, *shote* 770.13].

[1 *brenne* 88.32, *bernnynge* 859.20, 2 *brent* 88.27, 3 *brent* 64.7, *brennte* 79.36].

(1 *flynge*, 2 *flang*) 2 *flange* 480.32.

(1 *ryng*).

2 *sprange* 392.26.

(1 *styng*).

1 *stynkest* 218.36.

2 *swange* 294.21.

3 *songen* 579.14.

2 *sanke* (cf. B's foot-note) occurs also 59.2.

(3 *wonne*).

2 *halp* 155.8, the plural form wanted by Dr. Baldwin §152.

CLASS 3, §141.

(2 *bere*).

2 *broke* 258.28.

(2 come).

Dr. Norton has 2 *ware* 468.27 only (cf. B's foot-note 3 p. 43).

CLASS 5, §149.

2 *gauest* 94.19. (2 *yaf* only in *foryaf* 43.32),
3 *yeuen* 44.9.2 *quod* 60.10.3 *seen* 846.5.(2 *saw*).

CLASS 6, §150.

[3 *ferd* 112.26].

(farsake, -soke, -saken).

1 *gnawynge* 167.32.3 *lade* (cf. B's foot-note) also 354.4.(1 *shake*, 2 *shoke*).1 *standynge* 58.31, 3 *stand* 813.2.2 *understood* 163.29.2 *swore* 52.10.(1 *wasshe*, 2 *wasshe*).(2 *wake*) [2 *waked* 184.1, 473.27, *awaked* 65.14;
of course, weak already in O.E.]

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CHAUCER AND VALERIUS MAXIMUS.

THE name *Elcanor* (var. Th. *Alcanore*) in Chaucer's "House of Fame," 516 (ii, 8), has hitherto eluded identification. Mr. Skeat, in the last edition of the poem ('The Complete Works of Chaucer,' 1894, vol. iii, p. 253), finding no encouraging clue to the person meant, desists with "nor do I at all understand who is meant."

The context requires the name of some one who had a notable dream; but no Elcanor or Alcanor is known to have been thus favored. However, Chaucer's proper names are elastic, although he is a veracious historian, and we may be sure that some great dreamer's name is not too far distant from *Elcanor* (*Alcanor*); this I believe to be *Hamilcar* (var. *Amilcar*) whose "avisioun," of the "selly" sort, obtained from Cicero ('Div.' i, 24), is reported by Valerius Maximus ('Mem.' i, 7, "De somniis") in one of Chaucer's favorite books. This account of Hamilcar's dream is as follows:

"At Karthaginiensium dux Hamilcar (var. Amilcar), cum obsideret Syracusas, inter somnum exaudisse uocem credit nuntiantem

futurum ut proximo die in ea urbe cenaret. laetus igitur perinde ac diuinitus promissa uictoria exercitum pugnae comparabit. in quo inter Siculos et Poenos orta dissensione, castris eius Syracusani subita inruptione oppressis ipsum intra moenia sua uinctum pertraxerunt. ita magis spe quam somnio deceptus cenavit Syracusis captiuus, non, ut animo praesumperat, uictor."

To obtain *Alcanor* from *Amilcar* (perhaps through *Alcimar*; cf. Ariadne > *Adriane*) will not startle a reader of Chaucer.

JAMES W. BRIGHT.

HAMLET'S "WOOT DRINKE UP ESILE?"

FURNESS begins as follows five pages of original and selected comments upon this expression:—

"With the exception of 'the dram of eale,' no word or phrase in this tragedy has occasioned more discussion than this *Esill* or *Esile*. . . . Theobald saw the difficulty so clearly that subsequent criticism has chiefly ranged itself on one or other of the two interpretations suggested by him, viz. that the word either represents the name of a river, or is an old word, meaning vinegar."

The phrase under discussion comes at the beginning of a well-known speech of Hamlet to Laertes at the grave of Ophelia:—

"Swounds, show me what thou'l do:
Woo't weep? woo't fight? woo't fast? woo't tear thy self?
Woo't drink up eisel? eat a crocodile?
I'll do't."

V. 1, 297-300. Globe text.

I believe that the *denotation* vinegar has seemed unsatisfactory simply because the *connotation* of the phrase as a whole has not been understood. I believe that an allusion is intended to the draught of vinegar and gall offered to Christ. This draught was looked upon during the Middle Ages as a bitter, loathsome compound, and the offer of it to Christ as a crowning insult and a crowning torture. The phrase takes all its fulness of meaning, I believe, from this distinct reference to the dying agonies of the Crucified One.

There seem to be three offers of 'vinegar' to Christ recorded in the gospels. I will give these in a tabular view. The 'interpretation'

of each offer that I subjoin is taken from the comments upon the passages concerned that are given in the volumes of the Cambridge Bible for Schools and Colleges.

I.	II.	III.
The offer of vinegar and gall (or myrrh) <i>before the crucifixion.</i>	The mocking offer of vinegar <i>during the early part of the time that Christ is hanging upon the cross.</i>	The offer of a sponge filled with vinegar <i>just before Christ's death.</i>
Christ tastes, but does not drink.	Christ does not drink.	Christ drinks.
Matt. xxvii, 33-34. Mark xv, 23.	Luke xxiii, 36.	Matt. xxvii, 48. Mark xv, 36. John xix, 28-30.
Interpretation: a stupefying draught offered in mercy.	Interpretation: "By the word 'mocked' seems to be meant that they lifted up to his lips the vessels containing their ordinary drink—sour wine—and then snatched them away."	Interpretation: "probably in compassion rather than mockery; or perhaps in compassion under cover of mockery."

We can hardly expect to find better evidence as to the way in which the Englishmen of the Middle Ages conceived of the crucifixion than that given us by the dramas that treat of this in the great cycles of English mystery plays. Any interpretation in which the four extant cycles agree was almost certainly the universal interpretation at the time that "Hamlet" was written; for the last performance of the York plays took place when Shakespeare was fifteen years old, while the Chester plays were acted for the last time in 1600.

All the three offers of vinegar noted above are united into one offering in the mystery plays. The conception common to all four cycles seems to be the following:

1. The drink used is vinegar mingled with gall, or myrrh.

2. The drink is the most unpalatable mixture that malice can devise. It is offered to Christ when he is tortured with thirst. The very sight of the draught causes His face to become distorted with loathing.

This conception of the draught of vinegar and gall as a malicious means of torture seems to be so old that only the agreement of reputable scholars makes one accept the modern interpretation. In Tischendorf's edition of the *Evangelia Apocrypha* (Lipsiae, 1876) in the

Ev. Nicodemi, Pars II, Cap. iv, Latine A, Satan says to Inferus, just before Christ's descent into hell:

... "lanceam exacui ad percussionem eius, fel et acetum miscui dare ei potum, et lignum preparavi ad crucifigendum eum et aculeos ad configendum, etc."

3. This offer of vinegar and gall is the last insult and torture to which Christ is subjected. He refuses the draught, apparently not even tasting it, and dies immediately afterward.

4. The word used is *aysell, aselle, ascoll, eygil.* No other word is used for vinegar in connection with this incident, so far as I have noted.

Wycliffe, however, uses *aycel* in Matt. xxvii, 48 only, out of the six passages noted above, and there he adds the explanatory gloss *or vynegre;* in the other places he uses *vynegre, wyn,* and *wiyn.*

I now give, from each of the four cycles of mystery plays some of the most striking lines that illustrate the above statements.

"The York Plays." xxxvi, "Mortificacio Cristi."

Jesus.

A! me thrasis sare.

Gario. A drinke shall I dresse *þe* in dede;
A draughte *þat* is full dayntly dight,

Nowe swete sir, youre will yf it ware,
A draughte here of drinke haue I dreste,
To sped for no spence *bat* *ze* spare,
But baldely ye bib it for *pe* beste
For why;
Aysell and galle
Is menged with alle,
Drynke it *ze* schalle,
Youre lippis, I halde *hame* full drye.
Jesus. *bi* drinke it schalle do me no deere [harm],
Wete *hou* wele *per*-of will I none.

(After speaking eleven lines more in this same speech, Jesus dies.)

'The Towneley Mysteries: "Crucifixio."

Jesus.
Nowe thurst I wonder sore.
Primus Tortor. Noght bot hold thi peasse.
Thou shalle have drynke with in a resse,
My self shalbe thy knave;
Have here the drught that I the hete,
And I shalle warand it is not swete
On alle the good I have.

(The drawing lots for the coat comes next. Christ speaks six lines more in two speeches before dying.)

In a later play in the same cycle, "Resurrec^oto Domini," Christ says:

And yit more understand thou shalle,
In stede of drynke they gaf me galle,
Asele they menged it withalle,
The Jues felle;
The payn I have, tholyd I to save
Man's saule from helle.

'The Chester Plays.' "The Crucifixion."

Jesus.
My thruste is sore, my thruste is sore!
Tercius Judeus.
Yea, thou shalte have drinke therefore,
That thou shall liste drinke no more
Of all this seven yeaire.

(Jesus then utters a dying speech of five lines.)
In play xviii. "The Harrowing of Hell,"
Satan says of Christ:

"Againstste this shrewe that sittes here
I tempted the folke in fowle manere,
Ascill and gall to his dynere
I made them for to dighte."

'The Coventry Plays' (so-called). xxxii,
"The Condemnation and Crucifixion of
Christ."

Jesus. So grett a thrust dede nevyr man take
As I have, man, now for thi sake;
For thrust asundyr my lyppys gyn crake,—
For drynes thei do cleve.

Tertius Judeus.

*g*our thrust, sere hoberd, for to slake,
*Ey**gil* and galle here I the take,
What! me thynkyth a mowe *ze* make:—
Is not this good drynk?
To crye for drynke *ze* had gret hast,
And now it *sem*yth it is but wast,—
Is not this drynk of good tast?
Now telle me how *ze* thynk!

(Jesus then utters his dying words.)

That the letter *z* in the word "ey*gil*" can have the pronunciation of *z* is plain from the form "Bel*gabub*"=Beelzebub in the twenty-second play of this same cycle.

No city of England was more famous for its Scripture plays than Coventry, situated only eighteen miles from Stratford-on-Avon. Two of the craft-plays of Coventry have come down to us, although the so-called Coventry cycle is not thought to be rightly named. That the craft-plays of Coventry agreed in the main with those in the cycles that we possess is not only probable *a priori*; it is made quite certain by the fact that one scene, the Disputation of Christ with the Doctors in the Temple, is largely the same in the York Plays, the Woodkirk (Towneley) Plays, the Chester Plays, and in the play of the Weavers of Coventry (see Davidson, MOD. LANG. NOTES vii, p. 92; and "Studies in the Eng. Mystery Plays," Chap. xxv, *Transactions Conn. Academy*, vol. ix).

I quote two passages from Mr. Halliwell-Phillips, in which he speaks of the English mystery plays:

"That Shakespeare, in his early youth, witnessed representations of some of these mysteries, cannot admit of a reasonable doubt. . . . The performances which then took place nearly every year at Coventry attracted hosts of spectators from all parts of the country, while, at occasional intervals, the mystery players of that city made theatrical progresses to various other places. It is not known whether they favored Stratford-on-Avon with a professional visit, but it is not at all improbable that they did, for they must have passed through the town in their way to Bristol, where it is recorded that they gave a performance in the year 1570."

"It is impossible to say to what extent even the Scriptural allusions in the works of Shakespeare himself may not be attributed to such performances, for in one instance at least the reference by the great dramatist is to the

history as represented in those plays, not to that recorded in the New Testament." 'Outlines of the Life of Shakespeare,' Ninth Ed., pp. 46 and 50.

The two citations of Furness which refer to Christ represent him as "tasting" the "eisel and gall," in accordance with the account of Matthew. These passages look upon this tasting as one of the tortures of the crucifixion. From Sir Thomas More's Poems is quoted: "remember therewithal How Christ for thee tasted eisel and gall." In the eighth prayer in the 'Salisbury Primer,' 1555, we have the words: "O blessed Jesu: . . . I beseech thee for the bitterness of the aysell and gall that thou tasted."

In 'Nares' Glossary' (edition of Halliwell and Wright) the following is quoted from Skelton:—

"He paid a bitter pencion
For man's redemption,
He dranke eisel and gall
To redeme us withal."

The different forms of the word *eisel* occur in a moderately large number of passages, and in various writers; but the latest example of its use that is given in Murray's 'Dictionary' bears the date 1634.

It seems probable to me that the phrase "to drink *eisel*" came to have a proverbial meaning, and to contain an allusion to the mixture of *eisel* and gall that was offered to Christ. The different offers of vinegar were confused; hence, while Christ seems to have been thought of in the mystery plays as refusing the draught, other writers speak of him as tasting, and others still as drinking. All certainly conceived of the *eisel* and gall as the bitterest mixture possible.

One of the most intensely personal of Shakespeare's Sonnets, No. cxi, contains the word *eisel*:—

"O, for my sake do you with Fortune chide,
The guilty goddess of my harmful deeds,
That did not better for my life provide
Than public means which public manners breeds.
Thence comes it that my name receives a brand,
And almost thence my nature is subdued
To what it works in, like the dyer's hand:
Pity me then and wish I were renew'd;
Whilst, like a willing patient, I will drink
Potions of *eisel* 'gainst my strong infection;

No bitterness that I will bitter think,
Nor double penance, to correct correction.
Pity me then dear friend, and I assure ye
Even that your pity is enough to cure me."

Globe text.

I will not try to interpret the word *eisel* in the above lines, lest I seem to use one conjecture to help prove another; but I do not think that this sonnet furnishes any reason for rejecting the explanation that I offer for the passage in "Hamlet."

It seems probable to me, then, that Hamlet's phrase "Woo't drinke up Esile?" means something like this: "Would you rival the agonies of the Crucified One?" Those who have interpreted *Esile* as a river because the context demands hyperbole, will note that in the English mystery plays Christ does not even taste the vinegar and gall. They are at liberty, therefore, to find in this expression the hyperbolical meaning, "Would you go beyond the agonies of the dying Saviour?"

It seems highly probable that the expression "to drink *eisel*" passed into proverbial use through the influence of the mystery plays, and that this much-discussed phrase in "Hamlet" marks a point of connection between Shakespeare and the primitive English drama that has not been suspected.

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OLD SAXON FRAGMENTS.

Bruchstücke der altsächsischen Bibeldichtung
aus der Bibliotheca Palatina, von KARL
ZANGEMEISTER und WILHELM BRAUNE.
In den *Neuen Heidelberger Jahrbüchern*,
Jhrg. iv, Heft 2 ss. 205-294, auch als Separat-
ausgabe im Verlag von G. Koester (Heidelberg) erschienen.

On the ninth of last May there appeared in the 'Beilage zur Münchner Allgemeinen Zeitung' a short article by Professor Braune of Heidelberg, entitled 'Die altsächsische Bibeldichtung,' in which he announced an important discovery of new fragments of Old-Saxon poetry, made by his colleague Professor Zangemeister in a Vatican, formerly Palatine, Ms. of the ninth century, the editing of which had been entrusted by the discoverer to the writer of the article.

In the short preliminary account, which accompanied the announcement, Professor Braune stated that there were four fragments, one an excerpt from the *Heliand* (Vs. 1279-1557)—a most valuable addition to the *Heliand*-codices—while the other three, comprising 337 verses in all, were selections from the Old-Saxon *Genesis*, which was, up to this time, known to scholars only through the genial discovery of Sievers, that the long interpolation (Vs. 235-851) in the Anglo-Saxon *Genesis*, detected by him and designated Gen. B., was a translation from the Old Saxon, and therefore once constituted a part of an epic on the *Genesis* most probably by the poet of the *Heliand*. Zangemeister's "epoch-making" find confirms Sievers' views, especially as by good fortune the first extract from the O.-S. *Genesis* corresponds to ll. 790-817 of the *Ags. Genesis*, and all controversy about the original dialect and authorship of Gen. B. is thus brought to an end.

The announcement that these fragments would be published in the ensuing number of the *Neue Heidelberger Jahrbücher* caused its appearance to be awaited with great interest, not unmixed with impatience at its delay. This delay is now explained and more than repaid, by the publication of the fragments accompanied by excellent photographic facsimiles of the entire text.

On pages 205-210, Professor Zangemeister gives an account of the circumstances under which the discovery in the library of the Vatican was made, and a description of the codex, *Palatinus Latinus No. 1447*, which he designates V., and in which the 'Fragmenta Palatina' appear. This codex, which may have been written in Magdeburg or a neighboring cloister (p. 209), belonged in 1479 to the cathedral library at Mayence, from which it came later into the *Bibliotheca Palatina*, and was with the other MSS. of that famous collection transferred, after the capture of Heidelberg by Tilly in 1622, to its present resting-place. It is written in Carlovingian minuscule of the first half of the ninth century and contains astronomic and calendarial material of little value. The Old-Saxon fragments are written on vacant pages or parts of pages, and are really selections preserved in their entirety, with the exception of the first *Genesis* frag-

ment, of which seven Ms. lines, about sixteen lines of text, have been cut away by the binder. These extracts were therefore copied from one or possibly two codices, containing the *Heliand* and *Genesis* complete, and were no doubt chosen for their preëminent beauty.

Although the script differs in size and character, Zangemeister is of the opinion (p. 209) that all the fragments were written by the same hand, and that the divergences are to be accounted for by the fact that they were not written at one time nor with the same pen. Braune accepts Zangemeister's conclusions (p. 211), but dialectic and orthographic divergences in the treatment of *h* and in the marking of quantity, force him (p. 224) to admit the possibility that the fragments were written by three hands, from one of which we have the extract from the *Heliand*, from another the first and third selection from the *Genesis*, and from a third the second selection.

A careful examination of the fac-similes has convinced me, that we must distinguish two hands at least, in other words that the scribe of the *Heliand* extract did not write the selections from the *Genesis*. To the dialectic and orthographic divergences of the *Heliand* extract from the *Genesis* which Braune considers, I would add several others of varying importance, which I find in his grammatical discussions: p. 216 - in occurring four times in Gen. as the ending of the perfect part; the gen. ending -as without exception in *Hel.*, while -es occurs seventeen times in Gen.; p. 217 d h and ð h exclusively in Gen. iii; p. 219 quad (3) and quat (2) in Gen.; p. 220 mið (6) in *Hel.*, but mid (14) along with mið (11) in Gen. These can best be explained by the assumption of different scribes. Furthermore, the *Heliand* fragment is distinguished from the others by the evident care and accuracy with which it is written. This is shown not alone by the size of the script (cf. Braune p. 209), but by the character of the letters, by the almost total absence of orthographic errors, which are, on the other hand, so frequent in *Genesis*, especially in ii and iii, by the consistent division of metrical half-lines¹ and by the marking of

¹ Braune omits the period at the end of the following half-lines: 1284^b, 1285^{a?}, 1287^b, 1306^{b?}, 1308^a, 1313^a, 1315^{a?}, 1316^b, 1322^a, 1326^{a?}, 1332^b, 1334^b, 1335^a, 1348^b, 1353^b, 1357^a, also after saliga 1304, lef 1337, gibidig 1348.

quantity. Finally, in the Genesis or is with few exceptions written in ligature, in the Heliand this ligature does not occur. Of less importance is the fact that e with a hook at the top appears a few times in the Genesis (he 58, 157 hie 218 mendadige 188 gereuuedi 246 sea 281) but not at all in the Heliand.

It is more difficult to determine whether the Genesis is written by one hand or two. I am inclined to the latter view on account of the divergences which Braune points out on pp. 233-34, and would add that or appears without exception in ligature in i and iii, but only in half the cases in ii (written out 13, in ligature 13). But Gen. ii is certainly written by one hand, not by two, as Braune suggests (p. 224) on account of the fact that the part on the second leaf of the Ms. (Plate iii) is written with much finer strokes than that on the tenth leaf (Plate iv). That the script on Plate iv is larger is true, but the change comes at the end of the first line of that page, and the character of the letters remains the same.

The editing of the fragments by Prof. Braune is, as was to be expected, exemplary, and he has shown commendable generosity in hastening to publish his work without attempting to exhaust the minor questions of detail. The introduction consists of an excellent and accurate account of the chief characteristics of the language (pp. 211-224),² and an analysis and sympathetic appreciation of the Genesis from a literary point of view (pp. 224-235). Also Prof. Braune furnishes on pp. 265-293 a list of the word-forms and an exhaustive glossary of the Genesis.³

The fragments with accompanying notes are printed on pp. 237-264.

The text of the Heliand extract taken from the Sermon on the Mount, which precedes the others, is diplomatic, excepting that the metrical lines are divided off. A striking peculiarity of this fragment is the consistent and correct designation of vocalic length by the acute accent, which distinguishes it from the Genesis fragments (cf. p. 222) as well as from the other

² P. 212 l. 9: add uuópan 1352, cf. also th ó 1284.

³ I have noted two omissions in the glossary: p. 282 l. 3 lic-haman dat. sg. 135 and p. 290 l. 7 from below legarbedd uuárano.

Old-Saxon codices. Unfortunately Sievers has disregarded the quantity-marks of the MSS. in his edition of the Heliand, but a comparison of our fragment with the fac-simile of part of a page of the Monacensis in the second part of Schmeller's edition, and selected from the small part of the codex in which an attempt is made to designate quantity consistently,⁴ shows that the former is much more accurate. From Gallee's notes ('Altsächs. Gram.' §§38 Anm. 1, 4 14, Anm. 43 Anm. 1. and 44 Anm. 1.), I conclude that marking of quantity is rare in Cottonianus, and the fac-simile of the Fragmentum Pragense (*Wiener Sitzungsber. phil.-hist. Classe Bd. 97 s. 624*) contains no quantity-marks.

In V. the acute appears regularly upon long vowels and diphthongs in the stem-syllable. According to Braune (p. 222 cf. p. 294), there are six examples of the accent upon a short vowel. The faint marks above sat 1286, which Braune takes to be an acute, are probably flecks on the Ms., as the acute generally describes a curve, while this would be a straight line. In e fth ó 1329 the error is probably due to the influence of th ó, th úo (cf. l. 1279), which always takes the accent. In salíga 1300 for sáliga the acute is carelessly placed as often occurs in diphthongs and in súuido Gen 151 and m éngithahteó 1354. L óf 1289 forms the first and markedly predominating arsis of a half-line, scanning according to type C 3, and it is possible that the short vowel is sporadically lengthened. It would be interesting to observe whether this example can be duplicated. There remain, therefore, but th íng 1295, in which the mark is very indistinct, and éndi 1340, where the acute is obviously incorrect.

On the other hand, failure to place the acute where it belongs is comparatively rare.⁵ The acute is omitted but seven times over a long vowel in the stem-syllable of a word of more than one syllable, as against 116 times in

⁴ cf. 2. Lief. Proemium p. x. Schmeller's reproduction of these marks of quantity is unreliable as a comparison of the fac-simile with the corresponding text will show.

⁵ Braune in his text omits the acute in the following words: n áh or 1279 suíðo 1282 hélag 1292? stóðjan 1300? sinlif 1304, l íf 1343, méðjo 1345 and m éngitháhteó 1354. I count therefore 158 cases (not 151 as Braune p. 294), where the acute is correctly placed.

which it is correctly placed. When, therefore, the acute does not occur at all over an originally long vowel in unaccented syllable, including *lic*, we have here a confirmation of the view, advanced from the observation of the metre, that these vowels are short in the Heliand. In monosyllables with original long vowels, which are sometimes accented, but usually enclitic, the marking of quantity is to some extent conventional and inaccurate, and little attention is paid to the influence of sentence accent upon the quantity, the codex resembling in this respect modern texts with marked quantities. The exceptions are *thár* 1326 in the arsis, *thar* 1312, 1333, 1352 in the thesis, *gihué* 1327 in the arsis, *he* (5) but *hé* 1296, in the thesis; also *so* occurring four times in the thesis is short, as well as *the* and *them*, the latter occurring 13 times not only as article but also as demonstrative and relative so that this fact should be recognized in the grammars. *ér* occurs once in the arsis, once in the thesis. The following occur only in the thesis: *ók* 6, *ok* 2, *hú* 1, *gí* 1, *gi* 2, *thó* 1.

Especially interesting and valuable is the indication of the diphthongs in accented syllables as long. We are thus led to associate them with the Ags. long diphthongs and the cause of the length is not far to seek. The O.-S. as well as the Ags. diphthongs are stress-diphthongs (*unechte Diphthonge*), that is diphthongs in which the less sonorous member is syllabic (cf. Sievers 'Phonetik' 4 §392). But in descending stress-diphthongs the first and less sonorous member must receive extra stress in order to become syllabic, and the natural tendency is to lengthen it. The confirmation of this view is to be found in the O. H. G. Notker, (cf. Braune, *Beitr. II* 129 f.), where the stress-diphthongs are marked long (*ie*, *ia*, *io*, *úo*), while the sonorous diphthongs (*echte Diphthonge*) are marked short (*éi*, *óu*, *éu*, *fu*). We must, therefore, recognize the length of stress-diphthongs in the three main Westgerm. dialects, but the development was probably independent in each case. In Old Norse the opposite development took place and descending diphthongs became ascending.

The acute appears over a diphthong in the stem-syllable of an accented word 28 times,

it is omitted 11 times: viz. *úo* 16 *uo* 2, *io* 6 *io* 3, *éo* 2 *eo* 1, *éa* 1, *fe* 2, *fu* 1 *iu* 5. The fact that *iu* occurs five times without the acute as against one time with it, strengthens the theory stated above, for in this diphthong the sonority of the two members is about alike, and Notker regularly treats it as a sonorous diphthong, writing it *fu*. In unaccented syllables diphthongs are never written with the acute, that is they are short. In monosyllables the same conventionality, which prevails with long vowels, is to be observed in the case of the diphthongs: *híer* occurs twice in the arsis, five times in the thesis but *hier* three times, *thíe* once in the thesis, *síá* once but *sia* *sea* ten times, *thia* *thea* eleven times in the thesis, *éu* *fu* twice but *eu* *iu* three times in the thesis, *gó* once in the thesis and *thúo* five times in the thesis.⁶

A comparison of V. with M. and C. (pp. 240-241) shows that it occupies an independent position with relation to both, also that it is, so far as it goes, freer from errors and deviating less from the original than either of the other codices. I note the following omissions in Braune's list of variants: 1289 *hú* V=*huo* C, *huuo* M; 1293 *mund* V=*is mund* M, *is muð* C; 1319 *uilli* V C=*uivil* M; 1321 *thuruh* *thaht* *tholot* V, *thurh* *that* *tholod* M=*thuru* *that* *tholond* C; 1324 is V M=*thes* C; 1342 *iuuuu* V, *iuuuu* M=*iuuuaron* C; 1357 *sorogonde* V=*sorondi* M C.

The Genesis fragments follow. I shall only give a brief synopsis of them, referring for details to Braune's excellent analysis mentioned above. The first selection, containing the speech of Adam, in which he upbraids Eve and depicts the ills that await them, is printed with the corresponding Ags. text. Of the many interesting points, suggested by a comparison of the two texts, several are treated by Braune in his notes; for instance, the change in the text of the translation due to the substitution of Ags. words for such words in the original as are foreign to Ags. poetry, and the shortening of the verses by the omission of

6. In addition to the corrections to Braune's text made above I would add to the note on *spraka* 1340, that the second *a* is plain; also that an *e* is written between and above *u* and *o* in *nárouuora* 1350.

unimportant words in the original. This small fragment will serve as the starting-point for important investigations, especially for comparative study of the syntax and stilistics of the two languages.

The second selection of 124 lines consists of two fits or cantos and presupposes a description of the murder of Abel by his brother. The first fit narrates in a highly dramatic form Cain's return to his dwelling, his arraignment by God, his confession and fear of being slain by the way, God's establishing a peace with him on earth accompanied by his curse. In the second fit follows the description of the grief of Adam and Eve at Abel's death and the crime of Cain. The parents are troubled at the thought that they have no longer a son. Then Seth is born to them as a token of God's favor. Recurring to Cain the poet relates that he had strong descendants, evil and loving strife. With these Seth's descendants are united in marriage with the result that all become hateful to God. One alone, Enoch, was good and wise, whom therefore God took from the sinful world. Then follows the mediaeval myth of the second coming of Enoch and his slaying by Antichrist, who in turn is put to death by an angel of God, and of the establishment of God's kingdom on earth.

The third selection of 187 lines contains the story of the destruction of Sodom and is divided into two cantos. The first relates of the reception of the angels by Abraham at Mamre, and of his entreating and haggling with God to spare Sodom. The second fit describes the wickedness of Sodom and the reception of the angels by Lot, who is warned to flee. Then follows a vivid portrayal of the destruction of the city and the incident closes with the turning of Lot's wife to stone upon a mountain "where she shall stand as a sign to men as long as the earth lives."

The first fit and the beginning of the second of ii and the end of the second fit of iii can be compared in their lofty beauty and dramatic power to the Fall of the Angels, and the speech of Satan in the Ags. fragment and the Genesis, so far as it is preserved in the original dialect and in translation, may be said to represent the very summit of poetic production

of a Christian character in the first period of the Germanic literatures.⁷

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FRENCH GRAMMAR.

A Reading French Grammar. A short method of learning to read the French language, by EDWARD H. MAGILL. 8vo, 146+14 pp. Philadelphia: Christopher Sower Co.

Modern French Series, annotated for schools and colleges with biographical sketches of the authors, by EDWARD H. MAGILL; Philadelphia: Christopher Sower Co. I. 'Le Piano de Jeanne' and 'Qui perd gagne' by FRANCISQUE SARCEY, 194 pp.; II. 'Sur la Pente' by MME DE WITT (née Guizot), 196 pp.; III. 'La Fille de Clémentine,' ou 'Le Crime de Sylvestre Bonnard' by ANATOLE FRANCE, 209 pp.

In the preface to his grammar, Prof. Magill writes:

"The object aimed at by most English-speaking people in studying the French language is believed to be the mental training which such study supplies and the ability to read readily the valuable scientific works in that language, together with an early introduction to the treasures of its literature."

⁷ I add the following notes to Braune's text: 12 m i Note, mn is certain; I think I see a stroke above the letters, in which case this is an abbreviation (unknown to me). 14 after uesan an interrogation-mark in the Ms. There are similar cases in the Ohg. Isidor (e.g. xxxi 13), where an interrogative clause is distinctly separated by the punctuation and capitalisation from a following modifying clause, and this usage of the Ms., which illustrates the passing of the language from parataxis to hypotaxis should be recognized in the text. 29 ena m, I read enum with a blurred or possibly corrected out of o; if this letter were a, it would be open a which the scribe does not use. 54 and 61 thinum, I read in both cases thi n un (cf. the sun l. 71). Braune states in his note to the latter case that the third stroke of an m has been run together with the following f, but I can see no difference between this f and that in for ð just preceding. 56 Braune corrects garoo into garo, but cf. garoo C 620 garao C 206 Ohg. garwo, Ags. gearuwe. 66 tianono, I read tiunono, cf. the u in the l. 44 and the note to enum above. 89 iac, Note, cf. the long i in in a 134 ik 207 i m 280. 126 gesidi, the d is stroked, but later and with a finer pen. 148 folc not folk. Also it seems to me that in ll. 153, 203, 282 and 318 the punctuation of the Ms. is to be preferred to Braune's.

This is the object of the series now to claim our notice. The leading grammatical rules are studied in what is doubtless the most natural way, that is, the verb is learned first and then the other parts of speech; the tendency of Modern Language teaching is in this direction, for most instructors now recognize the uselessness of studying the rules for articles, adjectives, pronouns and what not, before learning anything of the most important element in language—the verb. Prof. Grandgent's new French Grammar follows this plan, and so, it seems to me, should all our modern language grammars. Whether the irregular verbs should be taught at the very start is a different question; in fact, instructors do not seem to "teach" irregular verbs as much as they did formerly; they rely more on the student learning and becoming familiar with them as he meets them in the course of his reading, when no irregular formation should be passed over until the student has thoroughly understood its peculiarities. After the verbs have been studied, the other parts of speech should follow in rapid succession, so that reading may be begun at a much earlier stage than was customary a few years ago. When the student has begun to read, the more elaborate and difficult syntactical rules should be studied, and they should be impressed on the student's mind by the careful translation of English into French, and, if possible (certainly at first) by the translation of exercises based on the text he has just been reading.

This is the plan followed by the author in the grammar under discussion; but no exercises for translating into French are given for the reason that "it seems to the author best that a student should, by reading, first learn how *others* write French before attempting to do it for himself." This view will probably not be accepted by all teachers, and it does seem that a few good sentences, to be rendered into French, could do no harm, but might, on the contrary, fix the rules in the learner's memory. Prof. Magill does say that "written exercises in French are of great value and really indispensable, but they properly come later, after acquiring a considerable familiarity with the printed page,"

and it might therefore be well for him to furnish us with such exercises, based on the texts which follow in his series; these would, at any rate, be useful before attempting some standard Composition work. I should say that, with the exception of a few details to be mentioned later, the author's plan is excellent, and will be welcomed by every progressive modern language teacher; I should however like to see a few sentences for translation under each rule, and also a collection of exercises to be rendered into French when the student reaches the second or syntactical part of the grammar.

In examining this grammar more in detail, I will call attention to parts which might be changed or, in the opinion of the reviewer, improved; some changes may be a matter of mere opinion, while others should doubtless be made, if the work is to be made more acceptable. Some mistakes may be here overlooked which should be corrected, and I plead, in advance, lack of time for a more thorough review than is here presented.

Rules on French pronunciation are, I feel sure, necessary, or otherwise the teacher himself will have to give his students a tabular view of the same; these rules might be presented in a tabulated form not occupying more than a few pages; all statement on the subject is entirely omitted by Prof. Magill.

Page 12, rule i: Instead of "for the *present conditional*, add *s* to the future," say: "add *ais* to final *r* of the *present infinitive*."—Page 14, rule iii: The wording of the rule should be altered so as not to confuse the beginner; the teacher himself will probably have to read it twice before he can fully grasp the idea.—Page 17, last line: After "adjective," add "the partitive articles *du*, *de la* and *des* all become *de*," since *du*, *de la*, *des* meaning "of the" do not become *de*.—Page 18, iv: Strike out the sentence "Many nouns ending in *e* are feminine"; the statement would seem entirely too vague.—Page 19, vi: I think that the comparison of *petit*—*moindre*, *le moindre*, should be bracketed, and the student told that *plus petit*, *le plus petit* are used more frequently.—Page 21, ii: Why is *quatre-vingtième* mentioned in this rule?—Page 23, last line: Change the wording, "en and *y* sometimes

refer to persons," since *en* very often refers to persons, whereas *y* rarely does.—Page 27, v: The wording is not so clear as it would seem desirable.—Page 29, vii: There is no mention here of *dont*, which is however a very frequent form; it is explained on page 77, 4, but it should also be mentioned here.—Page 32: The first note is not entirely clear at the first reading.

Pages 34-37: It seems to me that the verbs *avoir* and *être* should be treated in the beginning of the grammar, immediately after the regular verbs, rather than be put off until the pronouns have been treated. The latter order of presenting the material would seem somewhat inconsistent with the idea of the whole series.—Page 48, 5: Read "Verbs ending in *-atre* in the present infinitive circumflex the *i* whenever it precedes a *t*; as, *plaire*."—Page 51, 2: This rule should come under the first rule, page 50.—Page 52 (b): Change in both cases *Ecosse* to *Ecossais*.—Page 54, vi: The expression: "This construction is very common" might be made much stronger.—Page 59, iv, 2, last example: *de* should be explained as following a verb of feeling or emotion, and used where *par* might have been expected. Page 64, vi: *cruel* does not necessarily mean "tiresome" when it precedes the noun, nor does *gros* always mean "swollen," and *honnête*, "polite, polished," when following the noun.—Page 65, 66: The adjectives requiring *de* are not differentiated from those requiring *à*:—Page 66: "he is interested in news" should hardly be translated *il est curieux de nouvelles*; *je suis fâché de vous* does not mean "I am sorry for you."—Page 67: *il est voisin de sa ruine* is not a good translation for "he is near his ruin."—Page 68: *il est indulgent pour sa famille* can hardly be considered very good French.—Page 68: Much more importance should be given to the rule contained in the note at the bottom of this page, especially to the sentence "Nominative forms of the personal pronouns can be separated from their verbs only by the negative *ne* and direct or indirect pronominal objects."—Page 69: The rules on this page are somewhat confusing; they could be made clearer.—Page 71: *en vain travaille-t-il s'avancer* ("in vain he strives to advance") is not good French.—Page 72: The

y in the following sentence does not represent the usual construction: *penserez-vous à moi?* *j'y penserai*.—Page 73, 2, note: It is hardly correct to translate *mon meilleur ami* as "my better friend;" at least, such a rendering might puzzle the student later, even though the translation "my best friend" be given.—Page 76: The following sentences do not sound well; *ce n'est que faire son devoir que de rester là*, "it is only doing his duty to remain there," and *qu'est-ce ci, Fabian?* "what is this, Fabian? They may not be wrong, but they might be avoided in a beginner's grammar. And, in the latter sentence, is *ceci* divided? Would not the full form be *qu'est-ce ceci?* the old *ci* being used alone to avoid the repetition of *ce*?—Page 77, 3: The use of *qui* in *ils passèrent la rivière qui à la nage, qui en bateaux* is not of frequent enough usage to warrant its insertion in a short grammar.—Page 78, iii: *que* in *qu'on vous hait en tous lieux* ("when they hate you everywhere") does not mean "when" unless some sentence precedes in which *lorsque* or *quand* has been used.—Page 81: "it happens to every one to fail" should not be translated *il arrive à tout le monde de faillir*, but *de faire faillite* (or *d'échouer*). Nor does the preterit in *il nous semble que vous arrivâtes samedi* sound very well.—Page 83: *ce sont des Allemandes* should be *ce sont des Allemands*.—Page 83, viii, 3: It should be expressly stated that *de* is used only after the present and imperfect indicative of *venir*.—Page 84, ix: *cela c'est trouvé véritable* for "that was found true" sounds badly; so does *il balance entre aller et rester*, "he wavers between going and staying," on page 85, x, and also on page 91, 4, (e).—Page 85, xi: It is reasonably doubtful whether the first two participles in the following example should be treated as adjectives: *les bœufs mugissants et les brebis bêlantes venaient en foule, quittant les gras pâturages*.—Page 88: *il vaut beaucoup mieux d'étudier que d'être ignorant* is not good.—Page 89: "we happened to see them" would not be translated *nous sommes venus à les voir*; *alemagne* is a mistake in *nous apprenons à écrire l'alemagne*, and the following two sentences sound badly: *je m'attends à venir*, "I expect to come," and especially *je m'attends qu'il viendra*, "I expect him to

come."—Page 90: *il a nié d'avoir dit cela*, "he denied having said that" and *il a failli à me tuer*, "he came near killing me" are incorrect; the first note at the bottom of this page should therefore be changed.—Page 91, 4, (a): *il est venu pour voir sa sœur* does not mean "he came to see his sister" but rather "he came in order to (so that he might) see his sister;" a beginner might easily be confused by this example.—Page 93: *ils en ont changé une fois encore* is a poor translation of "they have changed it (their name) once more."—Page 94, xvii: The comma should be omitted in *non, que je sache*, "not that I know of"; if the negative is to be emphasized, the French would be *non, pas que je sache*.—Page 95 last example: The preterit sounds very badly in *j'ai dit que je l'eus fait*, "I said that I did it."—Page 97: *je resterai ici au cas qu'il vienne* is a poor translation of "I will remain here in case he comes." It would be better not to repeat *soit in soit qu'il ait raison ou soit qu'il ait tort*, or *ou* should be omitted; as the example stands, it is unusual, though not actually wrong. *Vous ferez bien cela sans que j'y aille* hardly conveys the idea contained in "you will do that very well without my going there."—Page 103, note 1: *les barbares n'osent approcher du saint* is wrong; it should be *les barbares n'osent s'approcher du saint*.—Page 105, 3: It would be better not to use *disconvenir*, as it is not the usual expression for "to deny;" we find it in *je ne disconviens pas qu'il n'ait fait cela*, "I do not deny that he has done that," and also on page 106, first example.—Page 106, 4: *il n'en fera rien* is not the exact translation of "he will do nothing about it." It might also be well to change the following sentence, as it does not sound well: *elle ne lui parle jamais qu'il ne soit nécessaire*, "she never speaks to him unless it be necessary."—Page 106, 5, note: read *allemand* for *allemande*.—Page 107: Correct *quel temps* in *quel temps avez-vous demeuré en Angleterre?* "how long have you lived in England?" and *ce sont in en Amérique ce sont des bisons qui ont une bosse sur le dos*, "in America there are buffaloes which have a hump on the back." In the following two examples of *en* and *dans*, it would be better to change their places: *le prince*

demeure un moment dans le silence, "the prince remains a moment in silence," and *il n'a pas de boutique; il travaille en chambre*, "he has no shop; he works in his room."—Page 108: Correct *vous serez de sa vue affranchi dans dix jours*, "you will be freed from the sight of him at the expiration of ten days," and *il a plus de hauteur de quarante pieds*, "it is forty feet higher." Add an *e* to *encor* in *et mon esprit troublé le voit encor la nuit*, as the student would not probably realize that this sentence represents a verse of twelve syllables.—Page 110: Change *éloigné* to *loin* in *il est bien éloigné de croire que cela soit permis*. Also, *je crois* might be better than *je pense* in *je pense qu'il ne faut pas s'engager dans cette entreprise* and *je pense qu'il peut arriver aujourd'hui*; the correct translation of the former sentence is, "I think that we (you, they, etc.) must (should) not engage in that enterprise;" the French rendering of the English as given by the author ("I think it is not necessary to engage in that enterprise") would rather be *je ne crois pas que ce soit nécessaire de s'engager dans cette entreprise*.

I shall not enter into any criticism of the idioms on page 114-139: the author writes: "The limits of the grammar necessarily prevent this from being a complete collection, even of common idioms," and yet idioms are inserted which are rare, to the exclusion of others which are much more common; in other respects, this sort of a grammar will prove very useful to the beginner. In the foregoing remarks, I have noted the examples rather minutely, because they are of such prime importance in any work constructed on the plan of Prof. Magill's grammar. Three excellent texts accompany this grammar, the second being perhaps the easiest of the three, and I have been informed that two others are to follow: IV. JULES CLARETIE; V. MME BLANC ("Théodore Bentzon"). The plan carried out in this series has already been discussed; in the preface to Vol. i, Prof. Magill says:

"These volumes are intended especially for practice in *rapid reading*, in *translation first*, and, in the later stages of the course, in the *original*, without either *oral* or *mental* *translation*, so far as is possible. This is believed by the Editor to be by far the best practice

method of becoming familiar with the modern languages under the conditions now presented by the crowded *curricula* of our schools and colleges. But it should never be forgotten that intelligent and fluent translation, or understanding the text without translation, is the great object of this study, and that it is not a wise expenditure of time to attempt to impart a writing and speaking knowledge of French in school and college."

In Vol. iii, the editor writes:

"Whatever attention is to be given to the study of foreign languages, even while pursuing these, our own English tongue must ever be made of a primary importance. To this end there can be no better training than daily practice in the translation into English of the best specimens of ancient and modern literature."

Every instructor will agree with this opinion, for, after all, one of the most important objects (I cannot say the most important) of modern language study is to give the student a better and more accurate knowledge of his own tongue, and the instructor should always require from the beginner the very best and neatest English rendering. The notes in the three texts are excellent, but some might have been placed at the bottom of the page, especially those explaining French constructions; I know that this is thought by some instructors to help the student unduly, and yet I think that the average teacher can tell whether the student has thoroughly prepared his lesson beforehand, or is making use of notes (either of his own making or furnished by the editor) during the recitation.

In conclusion, I would repeat that the plan of this series is an admirable one for the majority of our colleges; Prof. Magill's grammar follows conscientiously this plan, and the texts he has prepared will prove excellent reading for beginners, excellent because interesting and written in perfectly pure French.

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ENGLISH LITERATURE.

Character and Opinions of William Langland as shown in 'The Vision of William concerning Piers the Plowman.' Thesis presented to the Faculty of the College of New Jersey for the degree of Doctor of Philosophy. By EDWIN M. HOPKINS, A. M., Pro-

fessor of Rhetoric and English Language in the University of Kansas.

IN a brief introduction, Dr. Hopkins states that "the special purpose of this investigation is to give an exposition of him whose work preëminently, as compared with that of other writers of the fourteenth century, reflects the opinions of the common people."

Beginning with the scene of the poem, the discussion advances to the date of Langland's coming to London. Here personal impressions take the place of actual proofs, on the writer's admission that the determination of this question "must be largely speculative." Generally, however, Dr. Hopkins fortifies his statements by quotations from *passus* and *verse*, wisely confining his proof of each point to a single appropriate reference. This method gives a desirable definiteness and perspicuity to the consideration of the Content of the Poem, divided under the four heads of Scientific Information, Political and Social Theories, Theological and Religious Teaching, and Langland's Philosophy. The third of these chapters is again sub-divided into three sections:—The Supernal and Infernal; Man; Duties and Transgressions; Doctrines of Holy Church—and constitutes, perhaps, the most valuable portion of the work. Nevertheless, it must be admitted that the analytic process has "the defect of its qualities," and that in the consideration of so many and important details the poem as a whole is disregarded. This defect is less noticeable in the concluding chapters on the Form, Spirit, and Value of the Poem; but even in these the parts are not exhibited in their true relation to the whole. Were it not for the preliminary announcement, we should naturally infer that the writer's purpose was to extract plums from this remarkably heterogeneous pudding, and to arrange them systematically on a drying board; we should then have little but praise to offer. There are few more fallacious axioms than that a whole is equal to the sum of its parts; and no amount of scholarly care can ever prove "the character and teaching" of a man or his writing by a compilation of his opinions or an accumulation of quotations. There must be a recognition of the mental attrition by which opposing

ideas mold and modify one another, an appreciation of the intellectual physics by which divergent opinions unite to form others of yet different tendencies, a knowledge of the spiritual chemistry by which all that acts upon or even touches a man, is transformed by his personality. Such recognition and appreciation and knowledge are at once the inspiration and despair of literary scholarship, and, when attained, leave the hardly less difficult task of interpretation still to be accomplished. Perhaps it is unfair even to suggest that Dr. Hopkins has fallen short of the ideal, when he has achieved so much of real value. In none of the numerous scholarly works on Langland's 'Vision' is there more clear and definite analysis of separate subjects, or more careful effort to discover the author's opinion on isolated questions.

There are two sections of his work in which Dr. Hopkins seems to me to miss the spirit of the poem through failing to recognize its three-fold character. My own study of the poem has convinced me that three personalities are symbolized by Piers Plowman; from his introduction, C. viii 182, to C. xvii: 337 he represents Langland's ideal laborer; in the latter passage he becomes identified with Jesus Christ and maintains this character until the last *passus*, where he symbolizes the church of Christ, not the technical "Holy Church," but the ideal and spiritual church. Roughly corresponding to these two characters, I find in Do Wel the ideal moral life, in Do Bet the ideal Christian life, and in Do Best the ideal ecclesiastical life. These distinctions are not always consistently brought out, but they offer a theory of interpretation which clears many otherwise insoluble problems.

There remains one criticism on the arrangement of Dr. Hopkins' matter. Quotations are given, sometimes literally, sometimes in modernized form, whereas a uniform method would seem to be not only desirable, but absolutely necessary. Moreover, if the text is to be modified, the final *e* should be retained for the sake of the meter.

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FRENCH LITERATURE.

Contes de Daudet (including *La Belle Nivernaise*). With portrait of Daudet. Edited by A. GUYOT CAMERON, Ph. D., Assistant Professor of French in the Sheffield Scientific School of Yale University. New York: Henry Holt & Co. 321 pp., 16mo, cloth.

ALPHONSE DAUDET owes his popularity today to a talent that is as complex as it is brilliant. His knowledge of men's hearts is not his only power—as George Saintsbury seems to imply in his 'Essays on French Novelists'—though that knowledge is responsible for a very large share of the delight with which a new book by the author of 'Tartarin' is welcomed.

In the first place, Daudet has a poet's temperament. He is by turns nervous and gay, dreamy and thoughtful. He loves abruptly to break a mad gallop through the real by wandering for a breathing spell in the solitary fields of the fanciful. His disposition is a happy one. No pessimistic spirit of rebellion, no bitterness nor feverish protest agitates his soul; indeed, he is somewhat of an optimist, doting on the blueness of the sky, delighting in the fairness of women and believing in the goodness of men. Thus he treats society as a friend—not blindly, for his eyes are wide open to all the evil around him and his warning voice hints at it; but he seeks society's redeeming features and never drags you into the mire. If his plot requires a scoundrel, the latter's ridiculous side is emphasized while his vices are implied. He does not paint life blue on the one hand, nor rose color on the other; he simply gives the good, the pleasing elements a first place and sets in the background—though not out of sight—the bad, the jarring and discordant features. Daudet's sense of the ridiculous is strong, though not to overflowing like Rabelais', nor spiteful like Swift's. When he is satiric, a constant good humor softens the violence of his attack; but his chief power is his imagination. Here his poetic temperament is most evident; it permeates all that he writes and causes those sudden digressions, those beautiful expansions of fancy which so charm the reader; it brings the tears we see him shed between the lines, and it prompts

the involuntary laughter into which we frequently hear him burst at the end of a sentence. Some critics claim that this harms the good order of his work; they would have less apostrophe, less exclamation, less personal emotion; but is not this precisely the originality in the man that makes his writing so enjoyable? Contrasted with the severe cast of certain contemporary novels, Daudet's works have an enchanting abandon and an almost juvenile freshness. He is one of the very few novelists who seriously cultivate a living style, brilliancy of color and accuracy of characterization; his horizon is very large and real. We have his own words to prove that he believes in the necessity of studying characters and environment. Daudet at first seemed to lack strength; but his later works show that he possesses this quality to a marked degree. From a graceful story teller he has developed into a great novelist; critics deny him the knowledge of composition as they do the other writers of the naturalistic school, yet it is undeniable at any rate that the works of this school are written with infinite refinement and delicacy. Daudet copies nature, is naturalistic, but he adds the interest of personal interpretation to his copy; he puts his entire imagination, his whole creative power into his relation of the nervous impression left by what he has seen. This is the secret of his style: we feel that it is a man speaking to us and not a machine; he does not employ his imagination in the description of grotesque adventures; he uses it to depict poetically some point or detail in immense nature.

And to-day it is no longer the novel of intrigue for which the public craves; it is rather for novels like the 'Nabab.' Women especially are charmed by Daudet; he aims at their hearts directly, and warms them by the fire he kindles in his own heart; they are pleased to feel that the author brushes away his tears between the lines, that he discreetly laughs at, pities or ridicules his heroes; they find in him something of their own nervous sensibility, their soul and heart: they admire only his grace without ever feeling his energy.

In the struggle of the naturalistic school with the public, it is very lucky that the French novel is defended by so charming an author

as the writer of 'Fromont jeune et Risler aîné.' He marches in the advance-guard with his smile; he has charge of touching the hearts, of opening the doors to the more ferocious novelists who come behind him; he accustoms the public to exact analysis, to pictures of modern life and to audacities of style. The simple-hearted people who received him are not aware that they permit their foe, naturalism, to enter their house; if Daudet has entered, the others will do likewise. Those who denied strength to him acknowledge to-day that he can move multitudes of characters and distribute the great masses of details; he has proved himself an analyst who has no fear of diving into human nature in order to see it and describe it. The success of his works proves a gradual revolution in the taste of the reading public. The novel has evidently entered upon a career of triumph such as it did not enjoy even at the time of Balzac; the two great currents of the century, the current of observation with Balzac as its originator and the current of lofty rhetoric which Hugo inaugurated, have united in our living novelists; the novelistic style has passed; now begins history, that heap of human documents which to-day is being collected in works of observation. The novel as represented by the 'Nabab' has become the text-book of information on man and men.

It is necessary to explain the word *conte*. At first Daudet dealt with legends, but later the phantastic world only appeared now and then to vary the topics. By and by his interest for real life awoke, and then his *conte* turned into a description of contemporary customs, into a history of palpable reality, into an exotic landscape brightened with intense sunlight. Thus understood, the *conte* is no more what the preceding generation understood it to be: a tale of marvel closing with a moral. At present it is a drama or a comedy in a few pages, a picture brightly drawn, a fragment of autobiography, and sometimes even notes taken from nature and reproduced with their original freshness of impression. Some of these *contes* constitute a novel with exposition, plot and *dénouement*; others assume easier forms but in their apparent freedom they hide a great art.

Professor Cameron deserves the thanks of all teachers of French for the excellent edition which he has prepared of the best *contes* of Daudet. They are all very interesting and highly characteristic of Daudet's spirit and style. I agree with the editor that "their crispness, their brilliant and abundant vocabulary, their verve, their freedom from grammatical difficulties, and their range suitable for earlier or more advanced students, make these stories ideal mediums for acquaintance with the French language and temperament." It will, however, be regretted by many that they contain no extract of Daudet's delightful autobiography as recorded in 'Le Petit Chose.' Students as well as teachers are most eager to read the personal experiences of great men in their early struggle for life, experiences such as Daudet's hold the closest attention of our students.

The text is singularly free from misprints. A few misspellings occur in the notes. On p. 255, note 32, *blager* instead of *blagueur*; p. 225, note 5, *barcairuolo* for *barcaruolo*; p. 230, note 25, *admire* instead of *admirer*. The notes are written with admirable exactness and rare judgment; the English renderings of dialectic forms, of Provençal words, of patois and Parisian slang are given in idiomatic English, a task which was by no means easy to accomplish. On p. 247, note 64, Prof. Cameron might have stated that *dans le principe* is a literal translation of the Spanish *en el principio*; to note 22, p. 263, should have been added that *Dom* is Portuguese; note 11, p. 238, is silent about the derivation of *képi* from *Käpi*, the Swiss form for *Kappe*. A mistake occurs in note 24, p. 222, where *uhlan* is derived from *ula* which is claimed to be the Polish for "the lance of great length carried by the Uhlans." The word is of Tartar origin where it signified the body-guard of the chan. *Ula* is not a Polish word. In note 20, p. 226, Provençal *tron* is rendered by German *Donner*, but the Germans consider this word too mild; they say *Donnerwetter!* On p. 273, *étiqueter* is translated by *sticken* instead of by the correct *stecken*. The statement contained in note 12, p. 210, that "Alsace and Lorraine have voluntarily gone over to France" runs counter to historical fact. The infamous

"Réunions" of Louis XIV do not bear out the above statement. A word must be said about the "restatement of the first laws presiding over the changes of words." Professor Cameron thinks that the notes should certainly deal with this matter; he has given more than three hundred and sixty derivations and treated about eighty idioms while he has, likewise, bestowed great care upon the elucidation of grammatical points. While he deserves especial praise for the thorough and exhaustive study of the all-important idioms and synonyms occurring in the text, one may well question the advisability of bestowing a like care upon the derivations to the extent that the editor has done. It is certainly highly desirable that our advanced students should obtain a good knowledge of the laws underlying the phonetic changes of Latin in its transition into French; but the notes cannot treat of this important subject with the necessary fulness, and a fragmentary presentation of these laws as given in the notes to the book before us, will never satisfy the scholarly teacher, while an instructor lacking philological knowledge may be led to attempt the most ridiculous derivations without being aware of it. This subject is part of the grammar where it can only be treated properly.

In conclusion, it is only fair to state that Prof. Cameron's edition of Daudet's *contes* preceded by a scholarly and brilliantly written introduction, is one whose good features will be very difficult to surpass.

ALEX. W. HERDLER.

Princeton University.

PERSONAL.

Charles Flint McClumpha, acting associate professor in the University of the City of New York for the past three years, has accepted the professorship of the English Language and Literature in Ripon College, Ripon, Wisconsin.

ERRATUM.

In the table of Contents of our November issue, read COOK, A. S.—"Deeds, not Years" for FERRELL, C. C.—"Deeds, not Years"; and add FERRELL, C. C.—"Old Germanic Life in the Anglo-Saxon 'Wanderer' and 'Seafarer.'"

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